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TRIAD - A NEW FORCE IN THE 16 BIT MARKET PLACE

TGM REPORT

Atari triumph in 16-bit battles

by Stuart Wynne

Atari appear to be winning the 16-bit war thanks to their Summer Pack bundle and reliable reputation - despite a £180 price rise in 1990, the same as for Commodore Amiga.

John Meyers of Tokyo Computer Inc in Arlington, Vermont, says that only 1% of 50s are returned as faulty, while the Amiga has been returning 55%.

CBS Computers in Bedford, East Sussex, joined the Amiga war to be very bad, but say it is now improving.

However, a source close to Atari who has contributed the figures says Amiga returns remain around 25%, compared to 5-15% for the ST. If you (as a reader) know one in ten is going to come back you're not going to sell it," he said.

Commodore Marketing Manager Dean Barker offered: "The Amiga's

name is much better than that of our rival. However, should a faulty product be found Commodore will replace it," he said. Commodore had introduced a rigorous new quality-control system in late July.

ST sales up

And by putting together a huge software bundle, upgrading the 1000TFF's disk drive from 8.1MB to 1MB and running a big advertising campaign, Atari have actually increased sales despite the traditional summer slump.

Spokesman Peter Walker says: "we've got an enormous hardware sales volume behind the ST at the moment... both in first-time computer buyers and people moving up from 8-bits. The computers, there are 150,000 to 140,000 STs in Britain."

"We're finding that the education market and grey colleges there borders

and libraries are buying," he adds, noting that the ST is not only a games machine.

Richard Austin, Managing Director of leading retailer Euronorm Stores in Newcastle, says that the Summer Pack bundles have been selling "unbelievably well" - even though he's advertised standard £300/300Mb packages the software and second-hand drive at £180/100Mb.

But like several other retailers, Austin found the Amiga's £180 price drop "not tremendously significant".

Some shops, such as the 16-bit Centre in Harrogate, North Yorkshire, have experienced a noticeable increase in Amiga sales but generally the ST found itself leading sales despite lower purity in price.

On the software side, independent supplier Fifth Angel says 16-bit software sales remain up to 50% in favour of the ST.

Pushing but the Amiga: Cui Mater has finally confirmed they'll be doing full-price games as well as budgets, as revealed in TGM2000. The Amiga

remains a solid at AmigaDirect, which says it will have calls in the next week of November. Cui Mater are also doing games specifically targeted at the kids' market, double the response to interactive, according to Operations Manager Steve Evans. They'll have a new budget around the same time.

US Collapsing sales: by reducing his at budget - Amiga, there's 150 new £2.99 titles listed each of the month with Amiga. However, that's a lot less than £1.99 and £2.99 titles. Amiga's sales are down 50% from their software sales in 1989.

Are good friends: Amiga and Commodore have a long relationship. Amiga was the first computer to be published by the Amiga Corporation, Amiga and Commodore, and the Amiga is the first computer to be published by Commodore. Amiga and Commodore have been mutually successful without any early meetings. Both companies have had a long relationship. Amiga and Commodore have been mutually successful without any early meetings. Both companies have had a long relationship. Amiga and Commodore have been mutually successful without any early meetings. Both companies have had a long relationship.

'Spectrum clone' close to release

by Brenda Page

1991 will be the year of interactive games if a small South Wales firm can hit the big time with its new online running Spectrum software.

And Swansea-based Miles Gordon Technology (MGT) are "just about ready to go" with their new machine, called SAM, though it will take a while to hit the high street.

Founder Alan Miles says the new computer, set to be unveiled at a £25 Microdate in December and on mail-order sale by February, will have a built-in networking system to connect players on different machines can join in the same game.

"We're trying to encourage software houses to develop interactive games," says Miles, formerly the Clive Sinclair's man in the Far East. In simple terms, you've got one person at one end of the remote control and another at the other."

And at between £100 and £150,

with 2MB RAM expandable to 14MB through add-ons, the company's SAM could challenge Amiga's Spectrum +2 - currently £179 with just 1MB of RAM.

High-street doubts

But MGT are unlikely to challenge Amiga's the major share-outs - or even its shops at all - until next summer.

Says Miles: "The computer owner wars are no longer as strong as they were, and the quality of service in some major high-street stores is not what we'd want our products to be associated with."

And Alan Dickinson, who chooses computers for all the Dixons shops, says "their sales performance really very very small. The market is really controlled by AmigaDirect, who own the brand and guarantee that very very heavily."

If it's just a substitution for existing Amiga Spectrum we

wouldn't take it."

So MGT will offer it by mail through MGT Direct, replicating the successful mail-order PC manufacturers Dell. And "people that will get their hands on it first will be people in our own groups with our existing products," says Miles - there are some 15,000 users of MGT's Graphic and Plus II Spectrum products on the firm's list.

SAM - it's the best name we've thought of so far - is being built in Japan. Its existence was first exclusively revealed by our Spectrum shop magazine, CROM, in December 1987, when it was described as a 'superclone'.

Alan Miles (left) and the SAM team, offering hints the Spectrum memory for a few pounds more



It's a wonderful world. A historian at the *Walt Disney* studio in Los Angeles is putting together characters to represent the movie *Walt and Company*, reported in *Newsweek*. Some instead of *Imaginology* drawing such home they can instead imagine working to get them more visible. A Disney spokesman says the public that they're there to sell from production, thought, and that every family's home made will surely become a pattern that images using the computer-generated graphics a guide, home things are still around.

[illegible][illegible]

Comments: Even IBM's own marketing to the fast-food segment is fast-growing. Apple Computer last month announced a three-month period of 150¢ a month (plus a 6% discount, 7% more) than in the same period a year ago. Apple's "differentiated" business model means it's the fastest to the market in the hardware of its products — at 15.4% a year. IBM's growth is 15.4% a year. IBM's growth is 15.4% a year. IBM's growth is 15.4% a year.

Spectrum soaring as survey shows 8-bit still lives

A police spokesman said it was possible the driver was still alive.

That's the message of a recent survey by chart compilers Galling, who found that the familiar Spectrum, Commodore 64 and Amstrad CPC still account for at least 40% of all home computers in Britain, despite the arrival of the Commodore Amiga and Atari ST and the growth of cheap PCs.

The Simulate Spectra™ say all the leaders, adding up to 24% of all US nations. But most of them are still the

and 1990 models, with the new Advanced-style Spectrum 4.1 building code about 1.5%.

6. *Commensal* are common, more than 177%, the majority of which is also in the common *Commensal* cell.

And American's non-thermally stable epoxy is filled with 15%, based on weight in the GPC range and a third of the PCW, and the business would price-charge as well as gamers. The rest of the American cost is made up by the other 85% of the PCW.

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identified in studies from a number of Asian CFTCs. Areas (1976) cited other reasons.

The total sales of all the dollar games magazines together have also gone up considerably in the last 18 months, which is seen as an encouraging sign for the software and hardware manufacturers.

One possible reason is that many of the authors who wrote up the 14-item survey were old men.

Summer slump is time for free gifts

It may be uncomfortable, but the living isn't easy for software makers. So they're offering prizes and tokens in an attempt to boost sales through these traditionally slack markets where most users are software users.

Thakern, Garbham, Hupfermann, US Food and Agriculture Markets all have their own independent meetings.

Thakore's Gold Rush scheme, publicizing their latest Commodore 64/584 file Huntley will have just one winner. Among all the Huntley answers going into baskets are three 'gold' answers and an 'yellow' answer, indistinguishable on the second look without a magnifying glass.

When a buyer finds a gold cassette for the first time on Amazon India, it is, in fact, not a yellow cassette the buyer (Pharmax's) Paul Cooper, never heard of the whole factory.

www.elsevier.com/locate/jmb

It's frequently compared to David Laib's classic children's book *Charlie and the Chocolate Factory*, where gold tickets were tucked inside chocolate bars, though Thornton knew Paul Cooper wanted a more realistic novel.

^a Data are not shown for all countries.

Cynoblasts Entertainment, are releasing frequent buyer bonus vouchers with four Sunday's International Football Club's South and

There is one result in every game, where the random referee never lets us do nothing: a 100 gH value indicates for any product of Boots or Well Smith: no necessary limit the computer department. Two weeks, says the boss: not a 100 gH value.

(paraphrase) the Bureau. Lachin explains, "The point of the promotion is to reward our customers who buy our games. Obviously the creative promotion works both ways. We'll hopefully sell more product and the buyers will also see the game itself."

Life Gold's promotion comes from their recently announced marketing tie-up with PepsiCo - see the first item in our PE Minerals supplement for more details.



Amstrad secret trickles out

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Full details of Autodesk's 14-bit games machines are now emerging in detail, its third software format goes up for its expected November launch.

IBM understands from a senior manager at our UK software house that the new computer, expected to be called the *Business Professional PC*, has no expansion slots.

[illegible]

Distributors: Microcenter have the Great Cover-Up promotion, also based on tokens. For every 45 months of Microcenter's software bought, the customer receives a Great Cover-Up token, which can be used to buy things from the Great Cover-Up catalog.

Microcenter boss Lee Glady says, "It's the first time this type of promotion has been open to anyone in the software market. What we're doing is providing the customer with a strong incentive to buy from independent dealers [i.e. not large chains], not just a one-off purchase, but to keep them coming back."

The software provider will tell you whether something comes from Microsoft and then points toward a close of our life.

The Great Marshhater Cover-Up: an
account of what an independent press

[illegible]

Alan Dickinson, of high-stress chain Oxo, observed that the success of cheap PC-compatibles like Olivetti's PC1 might look well be

'We're not saying people might spread the low-end M3-600 offerings,' he said. 'They don't necessarily want to buy a business machine, but if you're talking about an M3-600 game machine you're talking about a subsubstandard model.'

Flare One pokes its head out—body due later

The Flare One: what you have to know

- Console-style, with special sound and graphics chips

- Designed by three ex-Atari Research Lab veterans
- Set for release within 12 months at about £200, with three variants
- No machine to rival... yet

Words are cheap... in fact when London Software City announced there was this little personal package for the IBM PC, compatibles (including a word processor, database, spreadsheet, label printer and even software to plot 1280x720 Super software house's head, David, thought, "We looked for a while now, we were waiting, then when the product's here IBM, this package must double the shipped.

Better deal than Atari?

American console wars continue before there's a machine that's distinctively computer. Those who by the 1970s thing your price provides more information while less is the shape of the planet's surface, but sophisticated was a work of the light. In Canada, but details of the console will become into a computer at multiple formats in terms. Meanwhile, and selected there from several different angles. Finally, something. Digital (the magazine), "we wouldn't want any in particular, but continue in the middle ground that appears... they may not be interested," well, we wouldn't want any intelligent life around here.

Stop the game! We really had to get into the middle ground between the two, even though spending in 14-bit games, we would have added this to the PC. Steve (Hart) 2000, they'll have their original 12 and 16-bit versions developed by Paradise Software: Evans, Cason and Smith, priced at a modest £120 and including the game and license, budget and full price. For more information on the game you could try to use (the price... well, it's hard to find the time to place your own.

by Warren Lapworth and Stuart Payne

A revolutionary new games machine is slowly being dragged through birth by three former Sinclair Research men, promising a speed closely rivaling the Amiga and even the Archimedes — despite its old-fashioned 1-bit 280 processor.

It's been revealed, too, contrary to reports in some computer magazines the Flare One won't be on the shelves this Christmas for £200, or even £250,000. According to Cambridge-based inventors Flare Technology the earliest possible launch date is some six to 12 months away, at about £200 with a software bundle.

And as yet no-one has agreed to actually produce the machine, which would require an investment of five to ten million pounds.

TSM has hinted that Flare approached Amstrad and never turned away. Apparently another firm became interested.

Sinclair origin

The genesis of this console-style computer lies in Sinclair Research, home of the original Spectrum, where the Flare One's three designers began work as the famous "super spectrum".

Together in electric dreams: Anglia TV hopes to give five million viewers a bad time again with a new series of *Knightsmare*, their TV adventure game using a mixture of computer graphics and live players. *Knightsmare*, featured in TSM2001, goes back to the ancient dragons on September 3.



—Loki. But when Amstrad took over Sinclair in 1986 many talented people had to leave.

Reinvented not to let their hand work go to waste, John Matheson, Ben Chinn and Martin Rowman established Flare Technology.

High performance

The Flare One's designers hope for top performance by combining two custom chips with the main 280 processor, controlling 768K of RAM.

There'll be a video-chip chip making up to three million pixels to be plotted in one second, and a digital signal processor for audio — a 32K 16-bit instruction set Computing chip, as in the famous Archimedes.

Along the size of two 280 pages, it will have no keyboard, and will load software from cassette at about 280 per second — so it will take some 10 minutes to fill in RAM.

The operating system, built particularly in the machine's 138K ROM, will be based on CP/M.

Sight and sound

On the visual front, the Flare One will have 128K of video RAM, colour

Grayscale style computer/video image overlays and a high-resolution definition of 512 x 256 pixels, though only 150 colours.

Sound output will be in stereo. A full complement of MIDI ports and a built-in analogue-to-digital converter, enabling samples to be taken, will be included.

Software bundle

Three software packages are likely to be included in the price: one graphics and two sound utilities, controlled by icons and windows.

Software will be a single-screen and an program, although a home-program facility (a video display) may be included.

Meanwhile will be a word editor, controlled by allowing graphic shapes and with user-friendly commands.

And *Play/Impact*, for writing music, will be fully MIDI-compatible and able to incorporate samples.

Analysis: good luck!

After the recent arrival of the PC Engine, the games console world has reached its second stage. There's a strong possibility that the Sega and Nintendo will take the budget war — they're now at £79.95 to £139.95 and £119.95 to £169.95 respectively — while the Flare One and PC Engine become state-of-the-art games machines.

And Flare Technology are in a position to rival even the Commodore Amiga and Atari ST if a Flare with 1.5" disk drive is produced — one planned for later models. An IBM-standard port will allow users to attach a keyboard easily.

The Flare One clearly could lose the ST hands down on the music front, too.

But the Flare Technology need a manufacturer. With most of the established home computer firms — Acorn, Amstrad, Atari and Commodore — committed to their own 16-bit machines, support from third parties unlikely. Perhaps a company that outside the micro-ops could step in as happened when NEC took the PC Engine under their wing.

Let's hope the Flare they succeed. At £200, with a stunning software bundle, their machine could make the 16-bit revolution a dud.

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Absolutely brilliant' is a phrase often heard around the Wimbledon offices of Domark, one of the few independent, fun companies left in the industry, and a phrase Domark people continually apply to the four new games set for launch throughout the autumn/winter period. The quartet consists of: *Return Of The Jedi*, *Live And Let Die*, *Trivial Pursuit Genius 2—A New Beginning* and the official *Splitting Image* game.

Return Of The Jedi is the first part of the Star Wars trilogy taken from the series of Atari 2600—apps. Unlike its two predecessors—*Star Wars* (1982) and *The Empire Strikes Back* (1983)—which both featured fast animated vector graphics, *Jedi* relies on solid sprites.

In four sections, *Jedi* begins with a race through the forest of Endor. The screen scrolls diagonally, with the player seated upon a speedbike in competition with a



Save the controls of the walker for Section 3 of *Return Of The Jedi*—similarly-mounted *Scramblor* sequel. Avoiding rocks and falling logs requires reflex joystick control.

and fire button pumping forward at the way to kill off opposition.

In the second part you are in control of a Walker, while in the third section you find yourself in the relative safety of the Millennium Falcon guiding it through a corridor of Imperial Star Destroyers. Finally, you head into the Death Star and battle the tunnels, heading for the reactor to blow it sky high.



Necessary whistles point of alarming speed in Section 1 of *Return Of The Jedi*—Atari ST

Anyone for Triv?

Another big success for Domark was *Trivial Pursuit*—more than two years ago, 250,000 units were sold. Domark also produced 'Young Player' editions and Baby Broomer question packs, and they're hoping to repeat the success with *Trivial Pursuit Genius 2—A New Beginning*. 'However I didn't just want to do *Genius 2* straight from the board,' explains

A new beginning for Trivial Pursuit *Genius 2* on the Amstrad

Company Director Dominio Wheatley. 'I would stretch the Triv ideas just how far after the high specification computer game had when it was originally released.'

Instead they approached Hain Abbot (creators of the original boardgame) with their own idea and their agreed, 'So,' adds Domark with one of its modestly winning series, 'TP-2 is a new beginning.'

Although it still relies heavily on the trivia questions and answers, the game is very much orientated towards the possibilities offered by creating TP-2 on a computer. The story line tells of Earth—a dying planet—out of how, in the search for survival, a coded line is brought back to reach the planet *Genius 2*, where the human race can begin again.

To qualify for a flight ticket all prospective players must answer a trivia question. Then it's off to *Genius 2*, passing through six galaxies from which 500 trivia objects need to be collected. Each galaxy is made up of 100 planets consisting of questions from six



Enough To Make You Spit

Back on your TV screens this autumn is the return of *Spitting Image* — the satirical puppet show featuring Piers and Les's puppets. The show's makers have recruited a new script-writing team, because they felt the previous scripts didn't work as well as the puppets. To coincide with this announcement, Demarcq spins the early stages of developing the official *Spitting Image* computer game.

It's planned to be a crisy combat game with six prominent figures out to take over the world for their own particular reasons. The player, by pitting one leader against another, must attempt to eliminate each one, thereby saving us all. The world leaders featured are The Pope, Maggie Thatcher, Prince Charles, Gorbachev, Ronnie Reagan and Mr. Boffa.

The graphics are currently being worked on by *Spitting Image* artists, who are faithfully recreating their characters on the computer screen. Each leader will be suitably animated and enjoy TV's same obnoxious features shown on the TV show. Miss Thatcher will fly in her suit, cigar-smoking opponents, and Prince Charles will sashay around with flowers.

Spitting Image — The Computer Game is planned for Christmas. We'll be looking at the game again, and including screen shots just to see what the artists have managed to achieve. Until then Have a chicken in the lot, stick a decoder in your nose

Demarcq's Mark Boucherfield and Dominic Wheatley (right) surrounded by the cast of Spitting Image



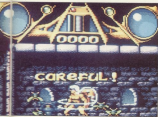
categories and six trivial objects. There's no way of knowing which planet, vehicle, galaxy, building each particular object or question category, although the planetary names may provide clues. The game is played by a series of stars who provide comments on

each player's performance.

Final Frontier Game 2 — 4

New Beginning is due to appear on all major machines, both 16- and 32-bit, although the latter will feature superior sound and graphics, more variety and state-of-the-art animation.

Project 8 from Finland, unless they change their minds and call it something else *Reviewed*



Live and Let Die: Very wet Mr. Bond, but not wet enough — Commodore screen



Target shooting in level one of Live and Let Die — ST screen

Live and let hype

It's taken an age for Demarcq to finalise the deal for *Live and Let Die*, another license in their James Bond series. Written by **Elite Systems**, it is taken from the film's spectacular scenes.

Live and Let Die runs through three playing levels in a precise fashion as you take 007's boat up the Hong Kong fjord, through the Gulf, and eventually to the jungles

of South America.

Throughout, Bond faces a host of enemies, also in speed boats, who are out to kill him. The rivers are clogged by the logs floating down from which need to be avoided, and there are fast barrels to collect.

Out in a month or two for Spectrum 48k/128, Amstrad CPC, Commodore 64/128, Atari ST and Amiga, we are assured it will be 'reluctably excellent'.

IN PRODUCTION

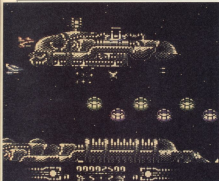
Okay, hands up, what's the best shoot-'em-up on the Commodore 64? *Ultimate Warrior*, *Defia* . . . ? Well, at any rate, it is in fact *Armalyte* — the brand new achievement of mayhem from **Thalamus**.

Armalyte is written by **Cybernetic Systems** and currently features eight levels of hot-blooded scrolling action. *Armalyte* is a one- or two-player game, and takes the player beyond the confines of a mysterious region of space infused with turbulent, alien storms and spacewar. The alien force appears in waves and may in speed, size and direction. Additional firepower is collected through the game.

The two-player controlled ships are coloured red and blue, and flashing crystals float floating in space provide the additional firepower. *Armalyte* will be released for the Commodore 64/128 in September.

The programming team **Protein Software** have produced a similar game currently scheduled for Christmas time. It's working title is *Project 8*, though releasing company **Firebird** informs us that this is likely to be changed to something a bit more high-tech.

Project 8 has three levels. The first has the large greatest your hero figure bounding through a horizontally scrolling tunnel network under attack from various



Beyond the Black Hole of Delta

danger lies in battle. To combat the loss you are armed with an unlimited supply of axes but more powerful weapons can be found and used.

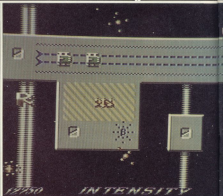
The second mission starts in a similar way to *Space Harrier*, with the landscape hurtling toward you at great speed. We've introduced 1 and 2 on the Japanese CPC and Spectrum 48-128 and the graphics look very impressive, especially on the Spectrum where an astonishing amount of colour has been used.

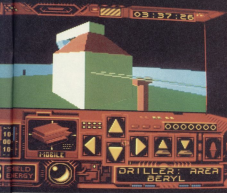
Also looking from *Pinball* is a new Spectrum 48-128 and Commodore 64-128 shoot 'em up from **Andrew Braybrook**, author of the classics *Pinoboid*, *Unikum* and *Mayhem*. *Intensity* features the Taran Exploration Company as an organisation set up to test out new technologies, new planets and lifeforms and to build up what's enough Star Trek -60.

Anyway Taran's space station is under attack from hostile alien forces from which the Taran colonists flee, leaving you to deal with the problem.

Your objective is to wipe out the invaders by skimming the station's surface collecting items and picking up the few stranded colonists. *Intensity* has a release date of September 29 for both formats.

BT owners should be pleased with the news that Pinball's son **Andrew Braybrook's** latest blaster on the Commodore 64/128 - *Intensity*.





Puzzle 3D-kill drill in Driller - Amiga

version of the classic strategy/strategy game Driller is on the launch disc almost ready to take off. Driller now features a solid, speedy 3-D graphics and a visually rich exciting soundtrack. Unfortunately, on the Amiga version the sound effects and Blue Service theme were rather weak, though Fordard say they are working to improve the quality.

Drill Routine

Driller is back in town, or at least it will be in October when **Incentive Software** releases the only revised Atari ST and Amiga versions. Retaking its 124-9L, the 16-bit Driller, is a great improvement over the original 8-bit games (ST/Amiga 504).

Incentive promise a lot of new

problems and fast movement. As Incentive's Alan Andrews explains, The speed has had a strange effect on the way the 16-bit version has been developed. The game is now far less concerned with the strategy/adventure aspect and now appears more like an arcade game. The two versions are practically identical, though the Amiga version is planned to incorporate additional and better sound effects and music than the Atari ST.

For Christmas Incentive have announced news of **Teknopolis 3D** in 1991. It will feature a massive 3D environment which programming team **Major Developments** have been working on.

Also making use of ST and Amiga capabilities is **Sledge** (a

London from CPL's new label **Artful Development**. Written by **Paul Holmes** (it's his first game), the game is based entirely in London in a science fiction situation. Earth has been invaded and London is the focus base for attacking alien ships. The game's playing area is huge, based on scale map of London with all the major landmarks and streets. Graphics are shown in solid 3-D as you stalk the streets in a desperate bid to destroy all enemy stations.

Also from Artful Development is the comic gladiator game **Ladonia**. Ladonia is star of the show which is described as gladiator funhouse. Planned for a 16-bit release it will use all animation and graphic effects. L. Ladonia

comes from the programming talent of **Joan Bart**, author of **Black Shadow**, with sound effects by **Jon Lane**. CPL attempts a similar idea with the 3-D **Area Hammer** last year. But the Hammer failed after a few plays. We'll see whether the problem has been rectified in **Ladonia**.

Driving ambition

In the future the ambition of every child is not to be a farmer or nurse it is, in fact, to become the driver of a **Powerdrome**. Only at a **Powerdrome** race-out, did a chance to experience the thrills and spills of the latest racing simulation when **Electronic Arts** reveals **Powerdrome** for the Atari ST and Amiga. Programmed by **Michael Powell**, **Powerdrome** is the first original game written in the UK for Electronic Arts.

Featuring fast-moving graphics, you can race round the **Powerdrome** circuit in practice mode or attempt the full **Powerdrome** season of six races. **Powerdrome** tracks are situated on different planets, and each planet naturally has its own atmospheric conditions requiring adjustment if you wish to achieve optimum performance.

While racing, you view the control panel and the course ahead. The racing season commences with a practice session where you adjust the air brakes, control sensitivity, fuel selection and engine. A qualifying race determines the final position for the start of the race.

Racecars are on hand for automatic repairs in case you meet any nasty hazards in the tunnels, on the tarmac around the sharp bends change jobs. **Powerdrome** for the ST is available in late September, with the Amiga version appearing in November.

Electronic Arts tell their late August release **Empire on the Game of the Century**. **Empire**, written by **Intelligent** (an American software development house), is a strategy simulation of global conflict and empire building. Multiple difficulty levels and millions of different worlds to conquer provide hours of entertaining decision making, they say. Source: meaty.

Racing round the **Powerdrome** in **Electronic Arts**' latest game for the Amiga



Sledge performance from Incidents in Sledge (a London - Amiga screen)





Close up on the pieces featured in Battle Chess - Amiga

Bashing your bishop

Full more from Electronic Arts' **Battle Chess** comes to Amiga screens in September. It's a traditional chess game; Electronic Arts claim it works with some of the best. However, it has a twist - each playing piece has its own personality and when they meet on the board they enter into conflict. **Battle Chess** has four megabytes of animation and 4000 of digitized sound. It can be played as a 3-D animated spectacle or, for computer users, the more traditional 2-D view. There are 10 levels of play and an opening library of 30,000 moves. Written by independent US software developer **Interplay**, the Amiga version will damage your American Express card by £24.95, as will the PC version planned to follow.

Asking for information in the first cyberpunk game **Neuroscience** - Commodore 64/128

follow in November.

Cyberpunk fans should be pleased to hear that Electronic Arts are releasing **Neuroscience** - the computer game taken from the **William Gibson** SF novel which has so occupied TGM's Street View's of late.

Set in Japan in the 21st century, the novel has been hooked up to a huge computer system where information on everything is available. You become a futuristic, deadly hacker, breaking into the system to acquire information and on becoming a dominant force in the world. **Neuroscience** incorporates a digitized sound track from well-known US band **Dave**, and it's planned to release first on Commodore 64/128 disk at £14.95 with other versions to follow.



One of the standards from Grandall's Power Pyramids - Commodore 64/128

Egyptian enterprise

The **Power Pyramids** competition in this issue gives you the chance to win a holiday in Egypt - so check that out. But before you do that, take a look at the preview screen shot on the Commodore 64/128. The game's theme is to rescue a ball around 120 members of four pyramids collecting power to activate them. We'll be taking a full look at the finished product for Commodore 64/128 and Spectrum formats next issue.

In last month's TGM Preview we mentioned **Slary Lester's Super Battle** is training program with three sections - gun training, ball control and ship tactics. Didn't come in though, so we'll have next month on all formats.



PUNCH DRUNK

MELBOURNE HOUSE have signed up the rights to convert **Double Dragon** from the Taito coin-up into Spectrum, Commodore 64/128, Amstrad CPC, Atari ST, Amiga and IBM formats. It's the sequel to the excellent smash-'em-up **Nemesis**, and follows roughly the same plot: gets gets beaten up by a bunch of doom-town baddies, gets kidnapped and kidnapped again and the campaign is back on. Only this time he takes his mate along too, so it becomes a two-player game. Written by **Blazing Dragons**, it features the past 10 moves of the arcade game, allowing you to learn to grade this.

In the many street scenes there are gangs providing three or four opponents and a supercop. You bash your way through the levels until finally you reach **Papa HG** when your game is being kept captive. It gets tough from here on you can face up to six patrollers at once.

The scenery on most levels is interactive. You can climb walls, throw rocks and even push people down cathodes.

When released in the arcades a year ago, it met with resounding success. TGM is offering you the chance to see the arcade machine convert months in the first of our **Republique** offers. We'll be offering TGM readers the chance of being one of the first people to buy the game at a specially reduced price, and you are automatically entered for the prize draw. Copies of the arcade **Double Dragon** game. Stay tuned for next month's full details.

An early development screen from Double Dragon - Amiga



Anything else you want to tell me?



NETHERWORLD



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As part of our continuing development of innovative Software we are always happy to evaluate software sent to us with a view to publication.

CONNING THE COMPUTER

This year, money stolen by computerized fraud will exceed cash robberies from banks, parked cars, houses and mugger's victims for the first time ever. The computerized thief is a brand new breed of criminal who may look just like your local bank manager. This, gentle reader, could well be because he is your local bank manager.

The attractions of electronic robbery are pretty obvious. First, you are not going to get your head blasted in or have a bullet pumped into you by a assailant.

Second, no video security camera is going to record your face and no witness is going to pick you out in a line up. Third, you don't need a lock-out, a get-away driver, a safe cracker or some guy who looks like a gorilla. Fourth, you don't need a team leader to lead your team. Fifth, if you have the hardware, you can conduct your robbery from home if there's nothing much to get. If that's right, Galt, and I do mean last, you'll probably get away with it. Out of 759 pages investigated by the Computer Crime Squad in non-published details of the Metropolitan Police, but what the police, maybe they can do with the published only 240 computerized criminals have been summoned or charged.

Computerized bank robbery

The first Great Computerized Bank Robbery happened in 1976, and the thief managed to nick \$10.2 million by using a public phone box. Stanley Rifkin was a computer consultant to a Los Angeles bank, who invited the bank staff who knew him into installing the computer system needed to transfer cash electronically. Then they went to that famous phone box and transformed it into a Superhero, but Super Search Manager, and cooly spent over ten million dollars in a Swiss bank account. Then he happened on a plane to Switzerland and converted his cash into Russian diamonds. The bank didn't even notice the robbery, and Rifkin was only caught because he wasn't being boasting to his lawyer, who called in the cops. Then they, the bank, found the theft, and had to be persuaded into running a computer check before they realized the security of the rip-off.

Since 1976, banks have been terrified of computer crime. They know it's happening, sometimes they even know how it's happening, but they cannot stop it. Twenty-one million dollars was heisted from the Wells Fargo National Bank back in

1981, and when details of the computerized scam got out, hundreds of telephone banks happened all over the world.

Here's how it works: a computer operations manager deposits some non-explicit cash at one branch of the bank. Next she credits this deposit to a different branch, safe in the knowledge that bank computers take five days to flag an account. So she makes another transaction to transfer the previous one, using her terminals to produce the 'gentle' paperwork. The process is repeated every couple of days, for increasing sums of money, and several more accounts are opened including some for havens like the Channel Islands, Antigua, Switzerland. Some of these accounts are personal but some are in the name of limited companies. On average, after about two years the scam is discovered by accident, usually after a clerical error prompts an inquiry into one of the accounts. By this time the computer manager has moved to her tax haven, loaded with cash money whose source is completely untraceable. Alchemists tried to make gold out of old iron for hundreds of years, but only now can computers create illegal riches out of thin air. Brown trousers are being issued to bank managers at this very moment.

Even if you get caught, the bank is not necessarily going to bang you to rights. In August 1981, a London bank employee cleared the first ten electronic bank transfers of the day into his Swiss account. He did this by accessing the bank's front-end and simply changing the payment codes. When he got noticed he didn't run a rat, but refused to return half the cash if the bank charged all charges against him. He also refused to explain how he had operated the scam. The bank agreed. This may surprise you, until I reveal that the first ten transactions of the day amounted to six million quid!

In the same month, a Swiss branch of well-known British highstreet bank issued a letter from the Director General of the National Bank of Commerce, asking for \$10.5 million in cash. The money vanished, it simply disappeared into a black hole, so a bank in Florida. Latest information

"Alchemists tried to make gold out of old iron, now computers create illegal riches out of thin air"

"The bank didn't even notice, and Rifkin was caught because he couldn't help boasting to his lawyer"



"Last year, there were over 100 million major computerized thefts"

suggests that this sort of thing is happening all the time, but the bank's aren't shouting about it, after all they don't want their customers to get jittery, do they? The same information doesn't provide for major computer robbery in the California banking system, to fill the world economy within seven days of the heist.

The most interesting bit of information I have dug up states that computer-thefts are deliberately coping to current in banking, with the rate of increase of ripping the banks off. Maybe this is why the chances of getting away with electronic bank robbery are increasing all the time, not decreasing. A thief who gets caught legally transferring funds by computer has only a 10% chance of being prosecuted, 80% get the charges dropped in exchange for telling the bank how they pulled off the scam, even if they do get prosecuted, the average conviction at time of writing is only five months.

Do you wonder how most people get caught out in these electronic sleight-of-hand? By accident 91% of computerized robberies are only discovered by some bright spark, usually checking a lamp of data, or a discarded bit of printout. Another 10% get caught by internal audit or by accountants, and only a little 10% come to light through management scans. That leaves 20% left, and this time management should send a three star Oiler quite a few bones, not to mention some subtle more intimate spots. According to the Computer Law and Security Report of October 1987, no less than 20% of electronic thefts are got dropped by spurned customers or boyfriends, but for revenge. I feel that's turned some fireworks into poppers.

In 1980 the average computerized bank robbery netted \$33,000. By 1986 the average had had increased to over a quarter of million quid. Last year, there were over 100 million major computerized thefts, but the banks are unwilling to put a figure on their losses, surprise, surprise. American data puts the figure around \$280,000 a shot.

Let me tell you my favourite techobank robbery of all time, which was carried out by a three-year-old American girl. We say young computerist? That's right. Once upon a time the vice president of a big fat bank took his work home for the weekend. He lived up his domestic computer to the bank's

mainframe, started about with it for an hour or two and then took his effort for a day, leaving the machine switched on. His initial daughter had no trouble at all in programming the babytalker that Pogo didn't mind. He played with the baby buttons on the keyboard, and they walked into a room of numbers flashing all over the screen until it was time for baby-talk. The following Monday morning the task was done! The three-year-old had succeeded in transferring to online accounts to unknown destinations. (H)

Cash dispenser con-merchants

In 1985, a cash dispenser fraud was uncovered in the USA. The thieves got away with (are you ready for this?) \$400 million.

Some entrepreneurs are a bit more modest though, like the 35-year-old Australian who extracted \$20,000 from cash dispensers during the summer of 1985. This young gent was a home-made talent, who carried out something very simple. For one hour before dawn, the mainframe controlling all of a bank's cash dispensers goes off-line to batch-process yesterday's records, so it cannot check out a customer's account in getting cash balances during this time. So when he did use to cash at large accounts in five cities and afterwards and get his machine organised, he could start on July 15, his gang set about emptying cash dispensers owned by the National Building Society in several nearby towns and drew the maximum amount of cash one until that dispenser had been drained out.

They knew they were safe simply by making an account inquiry from the machine, and waiting to be told that the information was still accurate. In other words that the mainframe was off-line. So far police have recovered \$20,000 and an entire local, but the bad news is that they have uncovered two hundred other similar cases. The even worse news is that the building societies and banks involved are having great difficulty in proving any crime if you use the appropriate card and customer Personal Identification Number, then the machine is programmed to legally hand over the cash.

Some fellow Australians have also worked out that cash dispensers are less likely to call the cops than their human equivalents, but set about things in a slightly less subtle fashion. Following the Goodwood Dundee Ocean Radical Festival, Australian bank robbers got away with all most direct cash dispenser theft of \$1 million. They nicked \$400,000 by taking the wall of their chosen bank with a JCB, poked up the cash dispenser in its own feet and drove away. Not very sophisticated, but highly effective!

Mind you, if you don't want to involve a gang of your friends, or go to the trouble of hijacking an earth-moving machine, there is another option: you can always make your own credit cards! The trouble is that a little less than a thousand quid, and was successfully used last year by an ex-member of you guessed it, cash dispensers! (H he did was to watch a

customer enter their Personal Identification Number, which is not too difficult as the numbers consist of only four digits, and control cards can be read from several points away. Wherever a London was broken enough to throw away the transaction receipt, obviously would simply pick it up to discover that customer's account number. Some had marked an account number, a code number, and all he needed was a cash card. No problem. Back home, he stamped out little bank exchanges of plastic with a magnetic strip on their backsides and avoided the valid' status than. The bank force questioning was using an idiot as customer service having at having their accounts debited, and they even managed to launch our man away by a very clever piece of programming, but at time of writing he's jumped bail and is no doubt reliving some poor soul of their savings at this very moment.

"Credit card frauds are on the increase, and you can get nailed simply by answering your phone"

Would you credit it?

There's no wonder most of us wince at anyone reading this title. It's packed full of plastic. Credit card frauds are on the increase, and you can get nailed simply by answering your phone. One gang has been operating the following scam to the tune of \$5 million: they call you up to say that you've won a free trip to Hawaii because you are the holder of a lucky-number Mastercard or Visa Card. Beginning with the number five (all Mastercard numbers begin with five), the caller confirms your whereabouts, along with the expiry date of your card, and the winners promptly use the various telemarketing systems to bill you for orders from fake businesses. 'Your bank, by the way, has to pay up. By the time you discover the tip-off, which is usually a couple of hundred dollars or so, the fake businesses have closed their accounts and disappeared.

You wouldn't fall for that? Well, if you own a credit card I am prepared to bet that you've fallen for this one. You pay for a restaurant meal by Access or whatever slice of plastic you happen to use, the bill is written onto, and you sign the payment slip. But the waiter has left the little 'bill amount' square blank, and a tip can be added on after you have gone home. You only lose a quid or two at a time, and either you don't notice when your monthly statement arrives, or you can't remember the exact amount anyway.

It was a slip of memory that got a 25-year-old Manchester charged with grand larceny fraud. He was working on a programme for the Swedish Stock Exchange in 1985, when he briefly checked over four million quid of Volvo's stock into a newly opened bank account of his very own. The fund was supposed to have been deposited in the Stockholm branch of the Scandinavian Kreditbank, when it was hijacked. Trouble was that a Parliamentary bill of arrears issued the first to deposit his fund in the bank bank. His was arrested within half an hour.

Woe frauds

Games producer Blyth recently

asked 750 business executives to answer a questionnaire regarding their private habits, and found that 58% of the naughty ladies and gents used their office computer for something not related to their work, like playing games, writing letters, letters, advertising and a massive 25% who admitted to using their machines for applying for new jobs! The worst example of this sort of thing comes from Spectrum Magazine's World Ten submarine game. Gary which actually includes a free spreadsheet if you hit your Escape key, whenever the lines have the time to pay your remote a visit. (Available from Microsoft, £24.95.)

Does anyone remember Microsoft from a Delphi software house called Impact? Mr. Anderson was called certainly do, they want the partners in crime who flogged computerised tax evasion systems to those serial shops. These real life packages programmed computers to automatically track the books for the taxman and VAT inspectors, defaulting the Treasury's Government of hundreds of thousands of which only £30,000 has been recovered.

Anderson and Altop were caught, pleaded guilty, and got nine months each a piece, plus £5,000 in fines. Don't feel too sorry for them though, I have recently published information which states that these two gents made over three quarters of a million quid from their trial, which was sent to tell you is a grant for each day of their jail sentence. It took Customs and Excise officers nearly two weeks to crack the embankment program and find the secret Book Keeper but of the 100 video releases which brought the package, only nine traders have been nailed.

Chances are that sooner or later you will have the victim of computer crime, and there is very little you can do about it, apart from keeping your cash under the mattress for an honest-to-goodness old fashioned burglar to risk. Scores of people already have access to your bankbuilding, sootynigars account number, your credit card numbers and your Personal Identification Number. These 'keys' used to be generated by Customs but now they are entered onto your files by 100 operators. Anyone can track into any telecommunications system in use, I think that, you know that and the banks know that. We also know that it simply isn't economic to protect the systems, even if it was theoretically possible. Chances are that you have already been a victim. The real question is that you haven't kept all your cheque stubs, credit card slips, receipts, and the bank's statement that your last Statement of Account doesn't add up begins to ring bells.

Next month I will serve you with another feast of computerised delicacies: data base crime, delinquency, Medicaid, telephone fraud, fire, bombing, rape and pilpate, well, I thought it was time for something a bit light-hearted...

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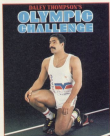


Your plane has ditched on a mountainous plateau somewhere in desolate Tibet. You and your companions are alive. A large shape moves toward you, you rub your eyes in disbelief... a Dinosauro! - where are you... and when? Stunning, monochromatic 3D graphics and 4-way scrolling, give that '80's cinema mood as you learn not only dinosaurs, but also that your companions are not all they first seemed!



FROM

ocean



Digitised graphics, referencing from full-colour photographs of Daley Thompson himself, take full advantage of the Amiga's and the Atari's capabilities giving you a state-of-the-art sports simulation. Featuring an optional gameplay which allows you to "work out" in the gym where your performance will directly affect your performance in the final events (biomobis - another first for Ocean)



FROM

ocean



Dynami's attention to detail and superior graphics presentation add an extra dimension and Army Men is no exception. A full-blown shoot-em-up takes you through several levels where you will take command of first an armoured jeep, then helicopter and finally, on foot as you make your way through the jungle to the enemy's headquarters ultimately to seek out vital documents.

FROM



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ENTERTAINMENT



Exceptional graphics, innovative game design and digital sound all add atmosphere to the box office smash hit. Closely following the original storyline you take your platoon, selecting individual men for assignment, who will encounter the enemy and their chain leader before you end to find the enemy's underground headquarters. Conquering the maze of tunnels you will meet them and claim eye - your enemy will range of you from beneath the water which flood the tunnel floor, waiting vicious knives - the atmosphere that is enough to kill.



One phrase sums up the success and appeal of Arkanoid - "It's just like another go!" Arkanoid is addictive! Using all the capabilities of the Atari ST, this conversion is almost an exact replica with all the excitement of the original. Take coin-operated hit, this is Arkanoid - Big blockbuster.



FROM
ocean



OF THE ART

GET TO GRAPPLE APPLE WIN A

How do you win flying the Apple? It's easier in a lifetime than it is in the hottest metropolitan New York! The Big Apple Entertainment Co., publisher of *Capitol* (703) 808-7070, are offering the winner of this exclusive TGM competition the chance to take a bite out of the Big Apple on a three-night-city holiday (prize flight included . . .) and a ticket to a Broadway show. Big Apple intend publishing its sales during 1989 (earned from both the United Kingdom and the United States) and they want to fight every inch of the American continent to get their games released. If you're at the East Coast PC Show in September you'll hardly be able to miss the Big Apple stand. It's a bit of New York comes with a very special

detail, exciting round the space time continuum collecting what gravity feeds. Missions 1 and you'll be sucked into the Mount Vesuvius (Volcanic Field), a high-altitude swirling mist of colour and designs. Hang around for two long on the pathways and one of the two Ringo's tape you.

Other missions and the glowing orange discoloration, finally, will introduce you to obtain in your Room you can lay bombs anywhere along the path and you get a bonus screen (with no hazards) every time you complete two grids. The positions of the gravity feeds are fixed, so mapping and learning are possible - right up to the 32nd screen.

"Bite Big Apple on a three-night-city holiday and a ticket to a Broadway show"

English to The winners of The

- 1) Name the main part located in Manhattan of Western 2) Eastern 3) Central

PRIZE PICKINGS

First prize is for two people to fly Virgin for the start of their three night holiday New York. While over there Big Apple are treating the lucky pair to a night at a Broadway stage show and the return flight! On top of that there's a copy of *Capitol*. For 20 winners will Big Apple are providing copies of *Capitol* on the Spectrum, Commodore 64/128, Amstrad CPC, Atari ST, Amiga or PC.

HOW TO ENTER

Using the entry form 88 in at for as many as possible of the contest prizes. Write the 60 minutes, ring the appropriate letter in the multiple choice and complete the sentence in Part Three. Then complete your name, address and other personal details and send to the address given. The closing date for entries is September 18 and all potential holiday winners must follow the competition rules as detailed on the contents page or we'll have your fine grapple of the Bronx.

PART ONE

With the prize being as amazing as it is, the competition has been split into three parts. The first part is all to do with *Capitol*.

In the following paragraph there are 28 words or phrases (yes, that's 28 . . .) find them all and you're well on your way . . .

Capitol is the utterly brilliant first release from new software house The Big Apple Entertainment Company. Despite its deceptively friendly name, *Capitol* is as original as it is fun, as fresh as it is addictive and you'll be searching more than its title when you die for the unquenchable time.

In *Capitol* you play the part of a

CHOICEST APPLES

Five Stonewide questions. Just how much do you know about the Big Apple?

- 1) What was New York called before it was known as New York? a) New Amsterdam b) New Brussels c) New Paris
- 2) Does the term Big Apple refer to . . . a) Quince orchards in the state? b) The cutting of Manhattan as viewed from above? c) A meeting (at 1907)?
- 3) Who founded New York? a) Peter Borelson b) Peter Snydersen c) Peter Pen
- 4) Who donated the Statue Of Liberty to New York? a) The



E WITH THE BIG A TRIP TO NEW YORK

TGM/BIG APPLE COMPETITION

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

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9 _____

10 _____

11 _____

12 _____

13 _____

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15 _____

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17 _____

18 _____

19 _____

20 _____

PART TWO: CHOICEST APPLES

ring the correct answer

- 1 a b c
- 2 a b c
- 3 a b c
- 4 a b c
- 5 a b c

PART THREE: BUT WHY?

Yes, we know you'd just love to win this American holiday but why, exactly? Complete the following sentence in the most apt, original and amusing way, using no more than 20 words.

For like to visit the Big Apple because . . .

Name: _____

Address: _____

Postcode: _____

Telephone number _____ Age _____ (computer owned)

Send to: **BIG APPLE COMP, THE GAMES MACHINE, PO Box 10, Ludlow, Shropshire SY8 1DS**



Are You Good Enough to TACKLE

OVER 100%

There is no doubt in this game - you need to be a cracker, a player, a winner, and an all-arounder. Have you got what it takes to beat the best?

GO FOR GOLD AWARD



Universally acclaimed as the greatest game this century, *Tackle* has exceeded all expectations, not of hundreds of games, only two have qualified for Achievement Gold Label award. There are Football Manager's and *Tackle*. *Tackle* is an action-packed, before-and-after, real-time look at the football game. Available at all quality stores.

...a fast, intense challenge. Original and timeless. Creative and timeless. *Tackle* is a game for the ages. *Tackle* is a game for the ages. *Tackle* is a game for the ages.

Street Date: End of August.

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No.1

Go For Gold...It's Totally Addictive

EMERSON ELECTRIC CORPORATION, Dept. 1, 8000 Road, Buffalo, Minnesota 55101, U.S.A.

CONFRONTATION: COIN-OP

Taking a break from the Blackpool and Manchester arcade scene, coin-slot pumper Robin Hogg visits London. Pictures by Cameron Pound, and thanks to Gary Newman and the rest of the staff at Beith Leisure for the help and use of the machines

SLOT NEWS

HIGHEST release yet to wing its way over from South Japan is the

Sega machine - follow up to Asterburner and a mighty experience one at that it's called **Galaxy Force** and it not only comes in the familiar Asterburner-style turn-around-coopit form but also a Super 32 Luxe system with a unique rail mechanism. The cabinet, with four seats of movement to pivot the seat and player arcsion almost turn through a complete circle. The cost of the arcade, an extravagance? A whopping £11,000!

It will be very interesting to see how **Galaxy Force** fares through the rest of the year. Even the big-league arcades in Blackpool, London and on the East Coast may think twice about taking on the Super 32 Luxe model, believing it erod the all chance of making a

quick return that comes with a such a high-priced investment. But let's hope some of them do.

Another Sega game arriving here soon is the PCB coin-op **Altered Beast** which has had a mixed reception since its release partly due to its well-worn reissue-though-from-her-captions, theme and the lack of a strong title from Sega since the notoriously successful **After Burner**.

Finally, **Konami** should have **The Main Event** in the arcades by now or at least very soon. Taking the sport of US wrestling for its theme, it looks to be an enjoyable coin-op incorporating the usual high quality extras for which Konami are renowned both in graphics, sound and speech, together with the all-important touch of humour which makes it great fun to play.



The arcade screen tells the main action involved in 'The Main Event'

TOOBIN'

Mark

Just when it looked as if there were no original ideas left in the coin-op about, along comes Atari with a real gem of an idea. If you thought driving a fantastic all-terrain vehicle along Californian highways was cool, think again. After all, what could be cooler than lying back and taking in the sun while floating idyllically along down a river of an inner tube?

Atari's **Toobin'** allows you and a just-as-cool buddy to do exactly that. For the least of arcade summer fun, the price is viewed from overhead as Jet and Jet race on river tubes downstream toward, what else but, a beach party!

Starting off on the Colorado rapids, the tube moves through rocky territory, the sea-cool 'Tucson', down into the not-so-cool city streets, the cool-but-very-hot Rio Grande, the Argentinian and onto winter locations like the New York, Philadelphia or, Nightmare Land even out to the Clarks of Mars for what's best described as

a truly out-there! Real or not, man! Along the way, creatures, manmade objects and other hazards make their tube-busting presence felt as the duo paddle through regions getting warmer and warrier very minute. Taps in the water, submarines, sewage pools, under-fire mines, down-bombing cranes, bottle-throwing punks, psycho knife-wielding hands in the water, Martians, killer penguins, deadly fly-casting angels, falling cockroaches, fire-breathing Ghouster dragons, leeches, dinosaurs like the ones on an on, you name it, you'll probably find it there somewhere!

Collecting bonuses and throwing them at the creatures and foes in each region starts the enemies slowing Jet and Jet safe passage past. Collected coins as you go or you may find yourself running out at the worst possible moment. Treasure chests, beach balls and other bonus items can be picked up along the way for those vital bonus points. Passing through bonus point gates increases the score multiplier with the higher scoring gates moving about to make life difficult. The really BIG points are gained by collecting the



lenses found along the waterline, which makes up the wind "cutter." Climbing too long brings on a large and mean gallon-to-peroxide snowshoes-to-get moving. When skispace allows expert players to jump straight to the more advanced levels.

"Factor" is simply brilliant. The presentation is typically Alan - virtually flawless - with paragoning which is simple yet overwhelmingly effective. The

action is tough, but each new stretch of water has its own little graphics and sonic extras, important as you float along. This, together with a control mechanism which is simplicity itself (four paddles/buttons arranged in a circle with a fifth button for frequency), makes *Proton*'s time in being Adam's best ever coin-op and undoubtedly TGM's coin-up of the month.

CONTINENTAL CIRCUS

1

This in 1999 will emerge as the most prolific video arcade machine producers. Having already entertained us with such for Operators slot, they're about to do it again with Continental Casino, a Grand Prix racing game with a difference.

The standard theme — race it, Formula One car around world race tracks — reminds of Namco's WRC (Le Mans, but it's improved 1,000% through the addition of 3D graphics).

Continental's Circuit uses real-time and qualification rank penalties to keep the player going. Run out of time before the next stage? It'll be on each circuit, or fail to beat the qualification rank, and the game's over. As you progress through the eight circuits, the time and rank requirements decrease until, for the final course in Japan, the player must finish in the top three in nine — a challenge to say the least.

the car's off. The Formula One car is a lot faster to maneuver around a road course, but it's not as easy to handle at high speeds as the Formula of the highway. So, with high speeds of 160 mph, Goodyear, Goodyear and other fatal spins, driving disturbingly easy to control. Goodyear and other car or machine hazard and the car begins to flash, make which, unless anticipated by going into the turn, really turns into the and turns up the car. High speed corners are immediately first — the car flies over and explodes.

Like a real man, amateur player Christopher's part, Peter's sister's son, Christopher's wife, his wife's

thunder and lightning, step off at the storm changes to soft tones and use the rain sounds on the course to keep the tone cool -- an excellent touch.

The time limit for each course is extended as the player passes through checkpoints in the race for the Great Training Inn. The distance between each checkpoint is surprisingly short but is the less time lost, combined with extremely tight twisting and turning courses, soon shatters any illusions of competing the course without falling out.

The 3-D is extremely subtle in use. The presence of movement and objects in floating space is so different from normal seeing games, it's not like the 3-D is used to get your attention. It's more like when you turn your head toward you and see a person that just isn't there, it's a subtle effect. But the 3-D is really stunning when you reach the amazing explosion that's shown a few feet in the screen of the player. More words won't enough to describe this effect. I can't help you see this feature.

On top of all this, the graphics sound and speech are excellent; there's even a "GO!" in his heard when money is put in. My only complaint is that it's yet another racing game: how about something a little more original, read *Time Teller*? By the way, if you're wondering what the game has to do with casinos, it's actually called *Cardinals Circuit* but in true Japanese style, the title has suffered somewhat in translation.

J-E presents evidence for Peto Paradox

— **Report on the progress of the work of the Commission on the Status of Women, 1994**

DRAGON NINJA

[illegible]

Beat-'em-ups still have life in them if Data East's latest offering is anything to go by. Like virtually all classic arcades games the player gets to fight an entire army of Japanese-style warriors. But this time a second player joins in, giving the game a much needed boost by allowing for team-work and player interaction.

Okay, we've all seen it before: two warriors taking on rapiers, shuken-thrashing samurai, sword-wielding samurai, falcon-sucking-clad female fighters and other deadly oriental types and typically big and-of-age occupants - all fairly unimpressive stuff. But *Dragon King* has some snakes which breathe a little more life into the lead character.

Take-on comments on fog off every building through a city, with clouds sweeping up from passing cars. Later locations include the roof of a gasline firm, Caracas with lightning bolts and falling skyscrapers, warehouses and more before arriving at the final confrontation with the fog boss himself on board a hovering helicopter — a nice touch. Some of the Gaslines are original too, arranged from a war-torn and suddenly stops fighting giants to the floods and their somewhat-misleading hero shot!

All in all, I wasn't too impressed with Dragon-Ninja as a game idea. It's playing an extremely crowded market and there's nothing astonishingly new about it. What is happening for it with high playability and excellent music worth a look.



Abstract Although research suggests that young children are able to understand that objects have

FORGOTTEN WORLDS

First of the brandiness, strong Capote-stuff for '88 and '89 is here, but Anguilla World's proven almost unclassifiable. What we have here is a very pretty, very fluid and very, very tough stock-arrange. But simply a variation on Capote's old State Arms. Original this is not.

visually transparent, consists of one or two tubes sliding freely through various horizontally and vertically scoring regions, warning any aliens, sensors, obstacles and out-of-lower box that lie in the way through each zone. A dial is used to rotate the sensor and a joystick to move him around the screen. The few Outfall is activated by pressing the dial down while moving and rotating - usually destroyed aliens were behind. *Emergency* which can be used to call in the weapons, tanks, rocket launchers and from the ground to support the equipment. *Quartz* the action.

The graphics range from good to fantastic; the background alone and scenes are wonderful.

detailed and colorful but it's the mid-level appearances and the backdrops which take the third where they're first seen. The Giant Dragon, its flesh brown away with rusty inner fat, is a wonderful graphic; so too is the Rammer Headed which - at least four screens tall in height - must have as the fastest and so fastest on

Forgotten Words is truly one of the funniest things. The graphics get bigger, more colorful, more stunning on the eyes with more levels and the presentation just leaves more after you've finished. The action is, in two words, total overkill. The violence is consistent with laser bullets and alien flying around the screen at terrific speeds, and the game's characters are increasingly huge. My favorite game with Forgotten Words is that it's extremely easy to die. Killing it is an expedition game to play. Although undeniably over-the-top, Forgotten Words is a great shoot-'em-up game that's fun to play. It's a top-notch look, but to market Capcom's monsters are one of the best seen in video games.



More death and destruction with *Dragon Kings*

SECRET SERVICE

Dark East

Moving slightly further afield in the world of arcades, we encounter a new political machine from Data East. Set in the glamorous world of double agents, spies and undercover work, *Secret Service* is an interesting introduction to its presentation. As well as digital video sound and music from American spy/rock agent bands such as *Del Shannon* and *Stefan* (impossible, the table has a Matchbox *Parrot* with the case next to a scale model of Washington DC).

Its playability is high: not only is the standard bumper and boulder table-punt systems familiar to

almost all tables present, but there's also a ball-kick trap, an elevated platform (called *Clasador*), conveyor scoring pad for massive points, a secret *RGB* rebout, a big points goal made up of lighter jets as well as a wire line in multi-ball play with up to three balls bouncing around the play area at any one time.

Like the *Space Shuttle* table, *Secret Service* is certainly eye-catching and visually clever while retaining the fun and playability factors of previous Data East titles.

While we're still on the subject of pinball tables, take a look at the latest Williams table *Starline Run*. Set over a unique vertical 'hill' within the case, the pinball competes against other riders and ultimately attempts a cliff jump in a bid to become King of the Hill in a motorcade like race without the usual

An updated *Track and Field*, *Gold Medalist*

GOLD MEDALLIST

SNK

Typical punishment time is here again, and all in the name of amusement as the 1988 Olympics roll round to Seoul.

With nine events to take part in, you are assured of a hearty dose of joystick-bashing: the first of which haven't been seen since the legendary *Track And Field*. The 100m sprint, steeple, swimming, long jump and other familiar events are all here, along with the semi-wrecking 400m relay, horizontal bar and boxing to add variety to the proceedings.

The former events have been

done just as well in the *Home* range of sportscoin-operated while they are, to a certain extent, highly playable, it's all been seen before leaving only events like boxing and the horizontal bar to provide a new challenge. Veterans of the previous Olympic coin-op may find this a enjoyable game to play and master, but I expected much more of it. The splash of old events coupled with some very tough qualification times makes *Gold Medalist* a disappointing release despite the Olympic fever surrounding the 1988 Games.

ARK ARENA

UPL

There isn't a lot that can be said about *Ark Arena*. It's an eight-way rotating shoot-'em-up viewed from above in which one or two players roach through each of 25 zones, wiping out alien creatures which fly in from all directions. Extra weapons like lasers, missiles and other standard future armaments can be collected from the remains of dead aliens before an alien swarming pops up.

The motion-sports offer a little challenge, proving decidedly easy to kill, and only uses its speed to crush any player's ship unfortu-

nate enough to become sandwiched in a corner. Once defeated it's onto the next zone for more of the same thing, but with different graphics. That's about all there is to this coin-op.

But to prevent it from being without trace, *Ark Arena* does have a dual-player option, the graphics are fairly attractive and you steps in for laser bolts with satisfying rapidity. Unfortunately its gameplay is repetitive, taking any selective qualities whatsoever and there's no incentive for arcadesters to continue playing.

Not only is *Ark Arena* first in play, but it looks it too. A game such as this should at least have fairly graphics to hide its somewhat banal ideas. But it hasn't, and as a result looks doomed to become a companion to *Space Invaders*, gathering dust in the corners of arcades.

Two-player deathray on *Ark Arena*



Secret Service, a weird pinball



CONQUEROR

Superior Software

£24.95

Conqueror was written by Jonathan Griffiths, known more familiarly as David Braben (co-author of *Elite* and programmer of the first game for the Archimedes, *Zarch*). Not surprisingly, therefore, the game's graphics routines are instantly recognisable.

Conqueror brings us down to earth from the lofty heights of *Zarch*'s hoverplanes and takes us back in time to the Second World War. It is based on the European theatre tank conflicts that played such a decisive role in the conflict.

The mechanised forces of the American, Russian and German armies have been incorporated into Conqueror. Each army has four types of tanks: light, fast machines; medium capability and heavy duty (featuring poor speed but greater firepower). You are given the choice of commanding any of the three armies, although the Russians are not permitted to fight the Americans.

Conqueror is in effect three games in one, the first game, *Arcade*, is the simplest. The player takes on infinite waves of enemy tanks, each new wave being more intelligent than the last. This is a reverse situation game but allows the player to get used to

controlling the tank, the strengths and weaknesses of the various opponents and general gameplay.

The second game, *Arctoon*, gives the player a complement of two light tanks, two medium and one heavy tank against a timer, but slightly less powerful tanks – controlled by the computer. This level brings in a third form of strategy with the ability to order tanks to selected positions on the map using one of four speeds – from the cautious, slower, avoiding close pace to the maximum risk but rapid and direct course.

The third game, *Strategy*,

combines all elements of the previous two games in one, while being a full blown strategic tactical conflict. At the start, the first strategic task is to assemble a certain group of tanks. Each tank has four bought-in limited funds – the lighter, faster tanks are the cheapest. Beginners can only afford occupied light tanks in one medium, credit has to be earned by completing successive battles – once enough is gained, up to 15 tanks can be bought, making a formidable force.

Within the strategy game are some features of artillery directed fire and spotter planes can be used at any time during the game, at a cost of 500 and 1000 points respectively. Calling an artillery sends a bombardment of shells to a selected target area, leveling anything in the vicinity. Sending spotter planes over the battlefield reveals the position of all enemy tanks – this isn't a player-only option, the computer uses it from time to time.

During battles, tanks are not destroyed instantly destroyed, various parts of the tank may be damaged, depending on the target's armor strength, the incoming shells velocity and where the shell hits. The turret may cease to operate, the engine may become stuck in one position, the engine reduced to half or quarter speed or the tank itself may catch fire. To repair any damage, time away from the conflict and avoid further attacks for 20 seconds,

The display screen in Conqueror



APART from *Superior Software*, Minerva are one of the few companies who have supported the Archimedes since its birth. Though primarily applications, business and education software, the Exeter-based company were among the first to release secure software for the BBC machines. Their test title, *Minerva*, was a 3-D maze game aimed at the younger person who, while nothing of a breakthrough in software technology, highlighted the machine's educational use and to a certain extent its secure software capabilities. *Hoverboard* (Mileage Contractors) has further titles for the Archimedes from Minerva Systems.

HOVERBOD

Minerva Systems

E14.05

A **reworking** of the standard arcade-adventure style of game, *Hoverboard* concerns the antics of Hoverbod, a yellow ball-like chod who after disembarking from his planet of Zinglo now awaits a subtle form of revenge by stealing treasures from his enemies, the dreaded Bly Squidules. Hoverbod rolls from screen to screen, collecting diamonds and other treasures from the caverns on each level, until enough diamonds are collected. Hoverbod is given the next level's password and continues the search for treasure while missing out reward to the eighth and final Quest Level. If Hoverbod fails, the password system allows him to jump straight to the beginning of the level that caused his demise.

At the beginning, Hoverbod can only move left, right and fall down (shifts from screen to screen,

fortunately, a hover pack can be easily found that enables him to fly, a gun collected to shoot

Squidules and other items can be picked up along the way to make passing Hoverbod easier. The game is played against an ever-decreasing oxygen level, fortunately bags of oxygen can be picked up to keep Hoverbod going. Hoverbod dies if he stays in one position for too long, runs out of oxygen, touches any creature or baffle his head against the spikes hanging down from the ceiling.

Hoverbod is essentially a puzzle game with a sprinkling of arcade action. The problems are lateral with progression in other screens only possible once certain objects

have been collected and used correctly. Picking up the wrong object or missing the oxygen stock can leave you leaving little option but to quit by again. Hoverbod uses the basic elements of the *Apion* series but unfortunately does not work as well. The graphics are colourful in their basic form but simplistic, looking more like an 8-bit game - the gameplay mixes this. A pleasant product but lacking significant additive qualities of depth.

OVERALL 54%

Site for more: www.bbc.com/education



after which any damage sustained is negated.

Destroying tanks isn't the only way to victory. Blow a line to a selected objective (highlighted as a circle on the map) and stay there for 60 seconds, whereupon the battle is won - this is a safer method of achieving victory but requires that *Homeworld* enters the region within that vital minute.

I tank through the trees

Unlike *Dark*, *Conqueror* is primarily controlled through the keyboard, using a *Banker*-

style control. The tank's turret is also controlled through the keyboard, although the mouse is offered as an alternative for moving the turret and firing shots. Unfortunately, controlling the tank through mouse employment is not easy, only use of the keyboard is not much of an improvement - get a hand to take control of the turret while you command the tank's movements.

The broken style of graphics comes to light in *Conqueror*: Roads, trees, fields, rivers, houses and churches are depicted in quality using depth and colour shading.

More *Dark* landscaping techniques appear in *Conqueror*

highly effectively. Tanks leave track marks in the ground and the shell explosions are highly effective: throwing dirt into the air, turning buildings and trees into smoking rubble and ridding tanks of enemy tanks. The *Conqueror* world scrolls past in all directions with the landscape sinking towards the bottom of the screen when the tank descends into valleys, moving back up when the tank climbs hills and ridges. While the impression of speed and movement is not as pronounced as in *Dark*, the action is no less intense.

Each of the three games is playable over ten skill levels wherein the computer opponent increases in ferocity and strategic tactical skill. The rewards for victory on higher levels increase but do the demands on the player. *Conqueror* certainly not only in visual presentation but also by its combination of demanding tactics and strategic play across ten skill levels.

With more depth than *Superior's* previous Archimedes game, *Conqueror* is a change towards the more strategic style of game and as such is a change for the better - a product that is addictive and challenging in both the tactical and strategic sense of the word.

Due to memory constraints, *Conqueror* is not compatible with the bottom-of-the-range, unexpanded Archimedes 305 system. It does however work on an expanded memory 305 as well as the 310, 410 and 440 Archimedes machines.

OVERALL 67%

**"A product that is
addictive and
challenging
in both the arcade
and strategy sense
of the word."**



MISSILE CONTROL

Mierva Systems

\$14.95

WRITTEN by Richard Haylen, *Missile Control* is an unashamed clone of the old classic Atari coin-op *Missile Command*. Upon loading, it quickly becomes obvious that the original coin-op is not the best game to emulate.

Even with 32-bit RISC power to hand, here is a game which is best suited to the territory of 8-bit games. Just over 1000 years ago, some of a very basic genre, in *Missile Control* the *Archimedes* isn't even trying, despite the presence of speech on the loading screen. The graphics are poor, with little in the way of detail or colour. Spaceships and planes that fly overhead (dropping multiple independently targeted Atomic Missiles) flicker and, accordingly, the action slows down when the screen gets crowded. Sound effects are limited to explosions of buildings and missiles.

Missile Control's repetitive gameplay, lack of depth, limited sound and horrific graphics are the less of death — especially after playing programs of the calibre of *Conqueror*. It becomes clear why the *Archimedes* is being classed as an educational machine with games like *Missile Control* around.

OVERALL 35%.

A typical 32-bit game? *Missile Control*

High Score 10000



A SUPERIOR FUTURE?

A game to add to the range of *Archimedes* games is *Superior Future*, converted from *Genesis*'s enjoyable arcade adventure. That it looks very similar to the *Arx* and *3T* games is a testament to *Arx*'s graphics ability.

Level-based *Superior Future* are the leaders in future software for the *Archimedes* — if only for their two games *Genesis* and *Conqueror*. *Superior* do have three new illustrated up for review in the months leading up to Christmas.

The first is a specially converted compilation of the *Arx* series of games, which have had many a BBC and Electron owner calling their hair out in frustration. The compilation will include the four *Arx* 3, *The Life of Arx*, *Arx* and *Arx*. Through *Time Superior* investigate a mission 100 days before the end.

The obligatory character and screen editor of the original BBC/Electron versions are to be included, presented in a manner taking full advantage of the machine's capabilities to allow

you're going to have a lot of with the *Archimedes*, while retaining the successful basic *Arx* formula. Following in the vein of addi-

The *Archimedes* 320

tive, over-playable *Boulder Dash* style, the *Arx* compilation looks like being an instant hit and at least as enjoyable as it was on 8-bit *Arx* machines.

Another *Superior* game in development goes by the working title of *Arx*. An addition to the 32-bit 4-dial theme, *Arx* is promised to consist of 150 screens, a comprehensive screen editor and take full advantage of the *Archimedes* to make for a spectacular graphics and sound treat, according to *Superior's Steve*

Hansen. The title of *Arx* may be changed because PC Leisure/Prism already have a very poor *Arx* game out at the moment for the PC called *Arx* 3 (1989, 1/16) and *Superior* may want to avoid any confusion. Whatever its title, the game will be priced at a respectable £14.95.

The third, and potentially the best, title is a space action/adventure game under the working name of *Arx*. Using solid 3-D graphics, the nearest game it can be likened to is the classic *Arx*, although *Steve Hansen* points out that *Arx* has a lot more strategy and depth to it. The game requires a paint-computer. You take the role of *Superior* Commander of an army of future troops as they make strategic, intergalactic assaults on planet defenses. You move between planet and space station in the attempt to destroy alien attacking the planet.

As an all space-craft feature shows the player is able to weapons, configure the ship and its specifications to suit the situation. In the end, name and form *Arx* will be priced at £19.95 and, like *Arx*, could well be another addition game in the *Arx* series (showing off the capabilities of the *Archimedes* and its 32-bit RISC power).



Is 32-bit art a bit better than 16-bit art or lots of bits better? Robin Candy gets his hands on two art packages for the Archimedes, Artisan from Claris Micro Supplies and Artist from Fairhurst Instruments Ltd, and checks them out against each other and compares them with the top ST and Amiga products

ARTISAN

You get two disks in the £39.95 Artisan package — the art program and a support disk which allows the manipulation of pictures. Written by J. Wiersma and P. DeL. Artisan operates in full WIMP environments, so there's no need for screens full of text.

The use of the mouse buttons follows the Acorn convention of **open, view and adjust** for the left, middle and right buttons, **save** usually calls up the current menu if it is not visible while **delete** is used primarily for undo the last function.

On loading, you are presented with a window containing eight icons. This is the main menu from which all other menus and functions are accessed. The first icon is **new**. Selecting this

pulls down the **new** menu which contains the main tools for painting. There are four brush shapes: circle, ellipse, triangle and square. Lines can be increased or decreased with the relevant icons. These four are fine for doodling but have little practical use when drawing complex pictures where it is much harder to customise your own brush.

The **Zoom/Filter** values for three levels of magnification. Clicking **filter** increases magnification from 25 to 40 or the maximum of 63, while clicking **new** calls up the colour palette from which built colours can be altered. The magnification window takes up most of the screen, obscuring the rest of the picture, so changes in the unenlarged picture cannot be seen until the **Zoom/Filter** is switched off. Appearances apart, it would have

been better to use the magnification mode employed in most other utilities where the magnified portion of the picture is shown screen left and the unenlarged area is shown to the right, repeating the changes made in the enlarged area.

Paint is represented by a paint roller icon and the unenlarged area with the currently selected colour or fill pattern. Fill patterns can be defined with the **stretch-to-focus** fill area design.

This shows the colour palette and eight size patterns, any of which can be altered. Size patterns are created in an area of full pixels. Any colour from the palette can be used in the pattern so thousands of different fill patterns can be created. They can be created in exactly the same manner using the pen design.

You can mix your palette of 16 colours from a universe of 4,096 by clicking on the **supercolour** icon. Colour are mixed using the computer mix method. Red, green and blue are mixed in different proportions to produce any one of 6,553,600 possible colours. Astonishingly, there's no spread colour to light colour spreads have to be created by hand — a time-consuming task.

The final icon in the paint menu is **fill-to-focus**. The visual command

"Astonishingly, there's no SPREAD option so tight colour spreads have to be created by hand — a time-consuming task"

can be used to alter any colour within the brush area to another colour from the palette without affecting the rest of the artwork. You specify the colour you want changed and what you want them changed to, then move the brush over the picture and the computer alters the colour of selected pixels as the brush passes over them.

Elastic bands

Back on the main menu the next icon (left of the pencil icon) calls up the Rubber Banding Menu. This contains various shapes including the usual circle, rectangle, triangle, ellipse, line and continuous line. Shapes are plotted on screen using the familiar click-drag-release technique. However, *Artist* contains two new shapes in the form of **eraser** and **undo-eraser**. *Eraser* draws a circle with a portion missing from it. Exactly how much of the circle is missing is user-defined. *Undo-eraser* draws an arc with the two ends joined by a straight line.

The final shape-option is the **eraser** icon. You define your own shape made up of a maximum of 64 which can then be reused using the mouse. With the exception of the **eraser** icons, all of the shapes can be filled with the currently selected colour by clicking the colour and icon.

The third icon along on the main menu is **Select the Sprite Menu**. In similar manner to *DeluxePaint* its touch-grabbing technique, *Artist* seems allows any portion of the screen to be grabbed (inventory permitting) and used as a sprite. Once grabbed, a sprite can be moved around the screen and repositioned anywhere. *Eraser* lets you draw with the current sprite. *Draw* seems erases a sprite from memory. *Undo* seems saves a sprite into memory. *Draw* makes a selected colour transparent, so after painting with that sprite the selected colour won't show on screen. The final icon in the sprite menu is **set sprite** which lets all the sprites currently in the menu, any of which may be used as a sprite.

The fourth main menu icon accesses the **Toolset Menu**. This contains options for changing the mouse-response speed as well as several printer commands. *Artist* performs changes to several user preferences. For instance, it looks for a change of colour and sets the pixel either to black or white - it creates some interesting effects. Text can be added to pictures in a variety of fonts. When selected the cursor is replaced by a rectangle showing the maximum size of the letters in the selected font.

Slide show

Returning to the main menu, the fifth icon is the **view window**. When this is toggled on a window opens at the bottom of the screen revealing a brief summary of each icon's function as the cursor passes over them. A thoughtful touch when you're getting used to the program.

The next icon accesses the **Move And Copy menu**, containing all the commands for manipulation of grabbed screen-sections. If *use* produces an image which is inverted either vertically or horizontally and windows can be rotated through any angle and



here it isn't?

rotated to any size. A mask can be created using rectangles. It makes a selected colour transparent just like the **eraser** icon in the **Sprite menu**.

The two final icons on the main menu are concerned with all the user and options as well as exiting the program.

The **Artist Support Disk** contains three main functions, **erase-erase**, **erase-erase** and **erase-erase**. Clicking on the **erase-erase** icon opens a window containing all the possible print options.

The **erase-erase** function enables you to create different patterns for use with the *Spanish* printer dumps. It works in a similar manner to the fill pattern editor in the *set* program.

The **erase-erase** function is a utility which lets you bring pictures together and to connect your own code above screens can be used into the *artist*. There are eight initial code patterns which can be modified to suit your own needs. It's an excellent way of displaying your own pictures.

Conclusion

The *WIMP* environment has been implemented in *Artist* very well. The number of icons and windows have been kept to a minimum and the addition of the *erase-erase* function means you're unlikely to get lost in the program. The accompanying manuals are surprisingly short when compared to some of the equally 16-bit boxes which come with more art utilities. Nevertheless, all within, they provide all the necessary information to use the program.

As an art utility *Artist* performs adequately but offers little of note. Indeed there are several serious omissions such as the lack of an *arbitrary*, no *undo* in the *Draw* icon, no *erase* command so colours must be

blended together by hand, and a palette restricted to only 16 colours. Compared to programs now available on the ST and Amiga, *Artist* frankly, is left very much in the shade.

ARTIST

Written by Nigel Stewart, *Painture* Instruments's *Artist* (£19.95) comes in cheap packaging hardly reflective of an art utility, and accompanied by a positively minuscule manual featuring few print. Nevertheless, *Artist* contains 256 colours on screen at once. Seductive words to any discerning graphics designer.

The program runs in a full *WIMP* environment using standard click-drag-release techniques for defining shapes and windows. Like *Artist*, the mouse buttons follow the standard *Acorn* convention. Displayed at the top of the screen is the *Control Bar* which contains all the drawing tools represented in icons. At the bottom of the *Control Bar* is the *Colour Bar*. Selecting this pulls down the colour palette window. This consists of the colour *library* which can be set at four different levels of brightness thus providing the 256 colours - a doubling-up of *DeluxePaint*'s *Extra-Palette* trick released last month. There's no provision for creating your own colour palette but the 256 available colours provide a wide enough range for most pictures.

Flip screens

The *flip* icon fits an enclosed area with the currently selected colour. As usual care must be taken with the *flip* command since even a one pixel break in the boundary results in the adjacent shapes also being *flipped*.



Amiga and Pro! displaying Artiste features

However, pressing **undo** erases the last action. Shapes contain their own attributes: triangles, rectangles and circles. Circles also doubles as an ellipse tool.

Curves can be used to construct freehanded irregular shapes. The shape tools can be used in conjunction with a **mask** command to produce filled shapes. The first shape command is **fill**. You define the point of origin and can then proceed to draw as many lines of varying length as you want originating from the same point.

Fill windows and run can appear next in exactly the same manner: define a window, its contents of which are flipped vertically or horizontally depending on which icon is selected. **invert** works similarly except this time the colours of the window's contents are inverted.

The **Spray Can** (an artwork of course) produces a random pixel effect, particularly useful for shading. Upon selecting a new a **texture** is pulled down containing ten different levels of spray density.

An area of the screen can be copied to another section using the **copy** command. A window is drawn around the area to be copied which can then be dragged around and pasted.

The **zoom** icon gives access to all the **zoom** and **pan** options, while **cut** clears the screen so that work can begin on a new picture.

Overmagnified

The **Context Bar** contains a second row of four icons. **Window** allows the screen to be split. **Fill** can be used in conjunction with the shape commands. When **outlined** shapes are filled in with the currently selected colour, otherwise only the outline appears. **Text** allows the addi-

tion of characters written in the currently selected colour. However, there's no provision for loading or designing alternative character sets. **Zoom** enlarges a small section of the screen (left) and the enlarged area appears on the right-hand side of the screen. But **Artiste** provides only one level of magnification and that is rather high; it would be better if some lower levels of magnification had also been included.

Keys in to the save functions assigned to them. These include various printer options as well as functions to save and recall screens from Ramdisk.

Conclusion

Artiste is very simple to use right from the word go. The manual, a mere 13 pages long, explains all the functions in sufficient detail without obscuring information. Just like **Artisan**, **Artiste** performs adequately but leaves a lot to be desired. Many of the commands have been touched upon briefly when they could have been expanded to make the program much more powerful. Block manipulation commands are only notations by their absence, while a **block** screen facility wouldn't go amiss. **Artiste**'s main left window (a selling point for **visage** designers) is undoubtedly the 256-colour palette but unfortunately it lacks sufficient commands to exploit this to its full potential.

Loftline church looking heavenly



"It's possible to create good pictures with both programs, but it takes more time than it would to achieve the same effect on either the ST or Amiga"

Artiste vs Artisan vs 16-bit

Artiste is undoubtedly the better presented of the two programs. The screen is uncluttered by menus and is more intuitively pleasing. However the restricted palette and lack of **texture** are real-life flaws. **Artisan**, on the other hand, commits both these faults but falls down in other areas. There is little in the way of block manipulation commands, and only having one font is hardly enticing. Both programs fall flat on their faces when it comes to their main facilities — an essential part of any art program. All of these criticisms are the basic requirements of a good art utility, and that's without any special features to distinguish them from the rest. It's possible to create good pictures with both programs, but it takes considerably more time than it would to achieve the same effect on either the ST with **Visage** Plus or the Amiga with **Das** Paint or **Proctor Paint**. The **Artisan** obviously has the potential but sadly lacks the programs.

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I CALL YOU A LIAR

Last month's article by good ol' Uncle Mel on the subject of creative plagiarism (TCM002 I ACCUSE) so incensed TGM's Stuart Wynne that he felt he had to put pen to parchment and come up with this passionate reply. Is nothing sacred?

Your Royal Highnesses, androids, Vulcans, etc. Much as I admire my Right Honourable friend, Mr Mel Croucher, I hear on this occasion the prosecution's arguments are somewhat faulty. The hypothesis of his opening address begins with an obvious non sequitur: all ideas are reworkings of other ideas, which is simply the way things are, but when an author passes off a stolen idea as original, that author should be exposed to the public gaze.

After buying numerous records, computer games and books, as well as watching a great many films I've rarely seen examples of this alleged rip-off, and Mel Croucher chooses to poorly illustrate his allegations in just four cases.

The first example of *Blade To The Future* and *Lost In Space* may very well be a perfect example of a rip-off. I haven't seen the *Lost In Space* episode mentioned, but the evidence submitted is weak to say the least. A scientist inventing a machine which transports a young man into the past, where his actions would affect the future is integral to a great many very different time travel stories. The most scientific and elaborate means of returning to the future were parodies of outdated time travel stories, rather than rip-offs. In fact the main story is what the prosecution blithely dismisses as a sub-plot: the story of the principal character meeting his parents when they were as young as him. All for the historical aspects these it seems obvious are yet more jokes parodying Freud's concept of the Oedipal complex. Possibly the prosecution's sense of humour is restricted to the *Wally Gash* cartoon.

The next example contains a great deal more information to support the rip-off allegation, unfortunately a great much of this either misrepresents the various plot-lines

or is simply incorrect. In the *Star Trek* episode *What Ever Happened To Captain Kirk?* Dr Roger Kirby does not create a "venerable murdered man". This character is in fact presented as a villain who was manufactured by android and computer time long before Kirby discovered, rather than invented, the android technology. Similarly describing Kirk as "investigating the doctored androids, ignores the fact that Kirk has in fact been imprisoned and duplicated. The similarity of two stories cited by the prosecution is even more superficial. Others Kirk seeks simply to confuse the android *Android* by replacing an earlier scene in the episode, where the first team ordered to kill their way out, doctored is genuinely attracted to *Phoebe*.

The other 'ripped-off' scene is an even worse example. *Star Trek* Kirk briefly escapes into the atmosphere but is pursued by the probe, who catches and lights him. Kirk falls down but is saved when *Maria Chapel* orders *Pala* to rescue him.

In *Blade Runner* 'doctored' arrives at the *Blackbody* to kill the rest of the *relicants*. His life fails but fails to kill *Batty* who pursues him until Deckard ends up saving off a building. After a long monologue *Batty* proves he humanity by releasing the *relicant* of his love.

As for the plots both being rip-offs of *Frankenstein* because both mad

"Blade Runner, by comparison, is the exact reverse of Frankenstein since the androids turn out to be more, not less human than human"

"A scientist inventing a machine which transports a man into the past, where his actions could affect the future is integral to many time travel stories"

"As even the grass is intelligent in this story that proves little"

scientists are killed by their creations, this is also factually incorrect since *Batty* is plainly shown to come inside when it becomes apparent he is himself an *inhuman* android. *Blade Runner*, by comparison, is the exact reverse of *Frankenstein* since the androids turn out to be more, not less human than human.

Finally there are the *Star Wars* and *The Snow Queen* allegations. Contrary to the impression given to you, the jury, the similarities between the two tales are very slight. There are, of course, several different versions of the tale but the 1955 *Cotton*-*Sanderson* Ltd version reads very differently from *Star Wars*. Possibly the prosecution's version was written after 1977.

In the *Cotton-Sanderson* book there are few similarities. In any case, *Ray*, unlike *Phoebe* (Lara), is a willing companion of the evil character due to the splashes of evil in his eyes and heart. Thus rather than being imprisoned he is pleased to remain in the *Los-Paseo*. This is a key element of the plot. Further, *Ray* sends out no coded message by *help*, instead his sister *Garda* learns of his plight by talking to a wide variety of creatures which reply in riddles. Included among these are an *enchanter* (gender which does, admittedly, have a talking rose in it) and some clowns. None of these bear the slightest resemblance to the famous *Star Wars* plots.

After escaping an old woman who wants to keep her as a daughter, *Garda* is then kidnapped by a band of *Robbers*, one of whom is the *Robber Maiden* whose arm keeps *Garda* alive. Rather than being a companion the *Robber* is simply the band's animal, which the *Robber Maiden* enjoys torturing with her knife. It is, as the *Prosecution* claims, intelligent and hairy-like *Chewbacca*, but as even the grass is intelligent in the story that proves little, and as for it being hairy, the book makes no special mention. *Reindeer* do tend to be hairy, one supposes.

The *Wise Woman* *Garda* meets next teaches her nothing, except that the innocence she already possesses is the greatest power anyone might have. The *Reindeer*, most akin to the *Millennium Falcon* with anything else, then takes *Garda* to the *Ice Palace* inside the *Frozen Lake* where she sees *Ray* and removes the ice splinters which have poisoned him. They then return home. The *Snow Queen* is not encountered but dies. Presumably, like its light another day.

In conclusion I would ask the jury to acquit the accused on the grounds of insufficient evidence. While it is certainly true that elements of every story or film contain similarities to other fictional works, does that preclude the production of new and stunningly original fiction? Consider and educate us, the audience! On the evidence presented the three time doctored *Android*, in my opinion, he judged any less original on the evidence put before the court.

"It is, as the Prosecution claim, intelligent and hairy like Chewbacca"





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REVIEWS

LEAD REVIEW

55 ■ SKY CHASE

Take yourself on a sky-high trip with Image Works' launch product for the Amiga. Sky Chase is a two-player air-to-air combat simulator modelled on Air Force and Navy flight training school competitions. Unlike other games, as they say,



SPECTRUM		Amiga	
76	76	Crystal Castles	60
Barbarian	72	Empire Strikes Back	14
Bard's Tale	68	Fire And Forget	45
Impossible Mission II	68	Football Manager II	32
Warlord	60	Jax	54
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76	76	Missile Command	64
Bard's Tale II	61	Moon Base	61
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Neverworld	65	Super Breakout	55
President Is Missing	51	Whirligig	43
		World Darts	72
		Xor	64



74 ■ THE EMPIRE STRIKES BACK

Get your ST home a taste of the Empire experience - four levels of hard-hitting arcade action featuring fast vector graphics.

55 ■ MICKEY MOUSE

The squawky, wise-cracking Scrooge McDuck game hits the ST, Amstrad CPC and Commodore 64/128, with all three versions released this month.

76 ■ TRACKSUIT MANAGER

Amiga title but probably the best football management game to be seen, upstaging even the ever-popular Football Manager II.

51 ■ BARD'S TALE III

The third instalment in the Electronic Arts fantasy series comes to the Commodore 64/128 with more spells, songs and fighting than ever before.

74 ■ REVENGE OF DOH

Arkane/Jive takes the 16-bit sector with a high addictive rendition on the Atari ST. We find it hard to keep our hands off. Definitely not just another brick in the wall.

69 ■ OVERLANDER

Take Buggy Boy and push it a step further and you've got Overlander. Best of the three road racing/combust games we've seen this month. Incredible fast-driving computer with frantic combat makes this the hottest ST game on four wheels.

43 ■ WHIRLIGIG

Mike Singleton's latest creation shapes up on the ST this month, featuring remarkable animation and solid 3-D effects.

Paws mode

THUNDERCATS

Eds

Amiga: Diskette £79.95

LEONARD at last bounds on to the Amiga in order to rescue his fellow Thundercats.

Although graphically very good — with the main character looking remarkably like his TV cartoon image — control is sluggish. Games of this ilk require instant responses from joystick movements for the player to get anywhere. At first, the after life was lost as Leon-O failed to exercise

the lightning reflexes of his namesake. However, once the idiosyncrasies are compensated for, the thrills instilled by the Commodore 64/128 version begin to emerge and although sound should have been improved Thundercats remains an excellent example of its genre.

AMIGA: OVERALL 81%



The hero cat is not a leap away and Leonard, the protob of the Thundercats, is almost there

VERSION UPDATE

BEYOND THE ICE PALACE

Eds Systems

Amiga: £24.99



A screen from the early section of Beyond The Ice Palace

HYBRID combination of Ghosts 'n' Goblins and Thundercats in gameplay, Beyond The Ice Palace takes the successful key elements of the two former titles and mixes it all up in one tough mummy-wrestling arcade adventure. The Amstrad and ST versions were reviewed in 1024000 with the Spectrum version update following in issue later.

On the Amiga, like Buggy Boy, the game is a near direct conversion from the ST. All the features, controls, level layout, graphics and sound have been replicated. Somehow during translation a slight judder has crept into the scrolling, which, while noticeable, doesn't affect gameplay. The

graphics hardly push the Amiga, although, nearly doubled and using variable colours, they're still only slightly improved, smoother 8-bit characters running around. Likewise, the Amiga sound quality is similar to the ST version, a touch better in effects and tone.

The high, hammering, ear-buzzing — difficulty level of the other versions is still present, leaving little margin for player error. Even nine lives don't seem enough as the action is constant, the demands are high and the computer sometimes jumps the gun to tell you off. This type of arcade adventure is relatively new to the Amiga, and while Eds is offering it in no way original in design or in a game idea, it's playable, fast-paced, addictive, demanding and generally very enjoyable.

AMIGA: OVERALL 78%

VERSION UPDATE

FOOTBALL MANAGER 2

Notcliffe Games/Prism Leisure

Amstrad CPC: Cassette £3.95, Diskette £14.99

THE trials of sports to the classic six-year-old football management game is rapidly turning into a fad. This month the Amstrad CPC version makes an appearance, the ST game was reviewed in 1024000 (80%) with the Amiga and Spectrum versions receiving 80% and 88% respectively in 1024000.

The presentation and graphics are in the mould of the original Football Manager and have not progressed any further since its day. Across all formats, the game is more or less the same, this version being no exception with little use made of the CPC's graphic and sound capabilities.

The over-sensitive control of the

ST and Amiga versions has been rectified, but the match highlights have been cut down by the omission of an action replay when a goal is scored.

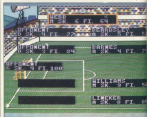
The players flicker slightly and the sound effects of kicking the football are muffled by the use of the cued.

When like other versions, this offers precious little over Football Manager, the welcome addition of the team set-up screen is offset by the lack of skill involved in developing in-game tactics.

As such Football Manager 2 is only worth looking at if you haven't played the original.

AMSTRAD: OVERALL 84%

It's a funny old game — Amstrad screen



GIVE IT A WHIRL

WHIRLIGIG

Tested

The designer of this game is one of the giants of 8-bit computing through the massive success of his excellent *Lords Of Midnight*. Since then Mike Singleton and his production company *Meadstrom* have branched out into the 16-bit market - *Star Trek* was the first Singleton-designed 8T game.

In the future machines are few things, born rather than made and attacked by tiny, hummed 'biothings', otherwise known as humans. One such infelix being refuses to accept his lot in life, however, and resolves to steal the next ship to be 'born'. When all is ready you sneak aboard, flip the switch and take control. It is the first time in centuries that a man has flown such a Powering. Pursued by the mothering and numerous others you flee through space, hopping from targets to targets.

The Whirligig of the title is a huge network of mini-universes, or 'megaplanes', connected by stargates. There are over four billion megaplanes and it would take a player 8,000 years to play them all, spending 60 seconds on each. Fortunately there are usually several stargates on a level, so millions of levels can be jumped at a time.

The objective of the game is to find five perfect solids and drag them into a stargate. The location of these solids is shown by the on-board computer, but to successfully reach them by the

quickest, or safest route is the hardest part of the game. There's no save facility so theoretically it shouldn't take too long to complete with the necessary skill and intricate plan.

Chaff

Flying to prevent progress are a wide variety of enemy ships which are initially weak and unarmed, but as later levels are joined by better-armed equipped chaffers which will relentlessly hunt you down. Your ship is armed with missiles and anti-missile chaff. Unfortunately the missiles are undoubtedly the dumbest ever made - I watched when nothing else is in the immediate vicinity they home in on your own ship, often with every algorithm that destroy them, and even attempt to fly through your ship if it's in the way of an enemy. A rather more attractive feature of the ship when it shows up, without need of the optional control panel, how well-equipped it is. If fuel is low the



In search of perfect solids in Whirligig

rockal motor glitters, the fuelled moves forward as missiles are exhausted and the number of chaff pots can be clearly seen displayed on the wings. All of these vital items can be replenished at depots, which occur fairly frequently in the Whirligig. Nevertheless the control panel can still be very useful for finding stargates and bombs. Whirligig is clearly another masterpiece of coding that, very much like *Mos*, has relatively simple gameplay - fly around, shoot things - but an exceptionally difficult, mouse-only control system. More often than not lives are lost through collisions with stargates and smart missiles, rather than enemy ships. Once

control has been mastered then the problems of repetition becomes apparent.

Unmistakably fun to play, and great to watch, Whirligig seems to lack the depth of play which has distinguished Mike Singleton's previous work.

ATARI ST Diskette £19.95

The graphics of the megaplanes, stargates and various depots are all quite pleasing to watch and destroy. Yet another Light-cone 6.5 megabyte resolution may not be obviously apparent about *Comet Control*, but bigger and equally detailed sprites on offer. The huge quantity of screens is nice, but the 20-second wait between screens is irksome while the optional background tune is rather weak. An enjoyable game, but not quite up to the quality of the graphics.

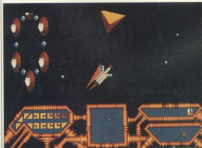
OVERALL 83%

OTHER VERSIONS

Conversions are intended for the Amiga (£19.95), Spectrum (£7.95), Amstrad (£12.95), Commodore (£12.95), Atari (£12.95), C64 (£12.95), C64 (£12.95), C64 (£12.95), C64 (£12.95), C64 (£12.95).

"Once control has been mastered the problem of repetition becomes apparent"

Below simulated 3-D graphics add to the fascination of Whirligig



VERSION UPDATE

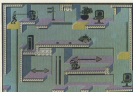
IMPOSSIBLE MISSION II

US Gold

Spectrum/Cassette £19.95

The intense original title *Impossible Mission* has again to reinvent the world again, as first revealed in TGA008 (C8M-64 80%, TGA007 C27 80%) and TGA008 (PC and Amstrad CPC 80% and T7%). Agent 4125 must once again explore Elvin's eight-room complex labyrinth and reach the control room where the deadly missile must be destroyed.

Each room contains an array of obstacles provided by an different type of robot. 4125 avoids the guards while searching for numbers to form a three-digit code which allows access to the next room. If the agent collides with robots, he loses lives or time.



Written commands can be used at the various computer terminals to disable robots, reset life, move platforms horizontally, gain extra

time, or detonate bombs.

time, or detonate bombs.

Each three-room contains a safe which, when blown open, reveals a musical sequence. Only when all the coded sequences have been found (game are useless duplicated) can 4125 access the express elevator to Elvin's control room.

Most noticeable about the Spectrum version is the virtual absence of sound – even the musical sequences are inaudible. Graphically, *Impossible Mission II* is very similar to its predecessor, with bland backgrounds and monochromatic sprites. Gameplay is also very similar with little improvement made, although the inherits the original's playability. Overall *Impossible Mission II* is too similar to its predecessor and lacks the atmosphere of the other versions.

SPECTRUM: OVERALL 73%

VERSION UPDATE

PHM PEGASUS

Lucasfilm/Electronic Arts

PC £24.95

MOAM Weinstein and the Lucasfilm team bring us the PC version of their arcade entertainment game based on the *Hydrobot Patrol Boat Pegasus*. PHM Pegasus received 50% on the Commodore 64/128 in TGA008.

On the Commodore, the multiple missions were what gave the game its depth. Electronic Arts has taken note of this and added seven missions, making 15 in all. They range from the prosaic, such as capturing drug-running speedboats off the Miami coast or escorting cargo ships through the Persian Gulf through to the less prosaic missions: fire the dambo, The missions are plotted at different difficulty levels and offer variety and challenge.

The PC uses green and military colouring to set the scene, a step in the right of PHM Pegasus

although the harder missions provide much of the atmosphere in their generation of tension and excitement. Sound is limited to spot effects with no birds of the ship engines, nor of launched missiles or other important effects present in the C8M 64 game. Speed of play has been increased, although it is not as fast as it could have been. No change has been made to gameplay: the combination of simulation and arcade action is unchanged and all the features of the C64 game are present. Both versions of *PHM Pegasus* are very much alike and while still good, the PC's presentation and graphic appearance is of an third game. *PHM Pegasus* supports CGA, VGA and Hercules VGA graphics boards.

IBM PC: OVERALL 74%



VERSION UPDATE

DREAM WARRIOR

US Gold

Spectrum 48/128 £9.99

PC £19.99

FUTURE wars are not fought physically, but in dreams. World power belongs to the sinister Focus technology although resistance groups exist. One such group consists of four scientists – called *Warrior* – who find a way to defeat Focus's most powerful weapon, the Dream Gemon. Unfortunately three of the team have been discovered.

In *Dream Warrior* (reviewed in TGA008, C8M 64 51%), you take the role of the fourth *Warrior* and must free your colleagues by recovering the pieces of their psychic images. Play starts in the offices of Megabook, mysteriously

car-globes which release pods when shot. These pods released, give scores cards to life or safety, energy or a section of the psychic image. You travel to various dreams via the dream hopper and to succeed you must complete the three images before the captured scientists awake.

Both Spectrum and PC games are similar graphically and in gameplay. Backdrops are garish – particularly on the Spectrum – animation is not smooth and repetition abounds. Sound is functional. Neither version compares favourably to the Commodore 64/128 game.

**SPECTRUM: OVERALL 27%
PC: OVERALL 28%**

Dream Warrior on the Spectrum is more like a nightmare!



FIRE AND...ER

FIRE AND FORGET

Titus

French programming team Titus set up as a software house in the new year. Their first release was the Out Run-like *Crazy Cars*, on 8-bit and 16-bit formats — now Titus take the hazardous 16-bit road with *Fire And Forget*.

The Thunder Master is a four-wheel-drive vehicle equipped with a powerful V10 engine. The player drives this superior car into enemy territories, destroying tanks and helicopters with its two weapons: guided missiles and a tail-firing cannon. At the start of the game, a map of the world is shown and the player can choose which of the six battle zones to enter first.

The car travels down a road littered with obstacles such as mines, barbed-wire fences and rocks which make the car explode if hit. On the sides of the roads are bunkers and houses, while enemy

tanks zoom along from time to time.

And there's more danger in the air — missile-firing helicopters.

The road is shown in a rear-view-point perspective with a back-ground displaying the current battle zone in the distance.

The powerful Thunder Master is defunct in one area: fuel consumption. It really guzzles up the gas, but luckily the player's comrades have left supplies of Omega-Kerosene in the road. These take the form of cones and cylinders. However, fuel consumption is unrelated to speed as the player must drive as fast as possible — if



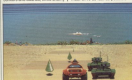
Fire And Forget: Select your course from the global map — Amiga version

fuel runs out completely, the game is over.

Collision with obstacles or enemy missiles causes the Thunder Master to explode, losing 10,000 points, some fuel, and valuable time. If the player reaches the end of a stage, a bonus is awarded, determined by the number of cones collected. The game contains three skill levels;

the harder levels contain more enemies and less fuel, making progress much harder.

The objective in *Fire And Forget* is very simple — just blast everything in sight while avoiding enemy fire. Bombing down the road at high speeds is entertaining and the action is fast and furious, but lack of variety in gameplay makes *Fire And Forget* less than memorable.



It's time for a burnout!—consequence in *Fire And Forget* — ST screen

Up up the road in a perilous journey with *Fire And Forget* — Amiga screen

AMIGA

Diskette: £24.95

The loading screen shows a well-drawn picture of the Thunder Master and is accompanied by some catchy rock music. However, during the game itself sound is limited to an effective engine noise plus a few other spot effects. The track scrolls towards you at an alarming rate as speed builds up. The Thunder Master is detailed and makes the start fly as it whisks round the corners. Although the action is frantic, there is little else to do apart from avoiding enemy guns blazing. At high speeds it is almost impossible not to collide with something and if the car explodes a couple of times in a row it's almost certainly going to run out of fuel.

OVERALL 88%

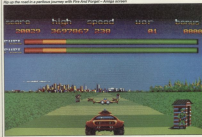
ATARI ST

Diskette: £24.95

This is graphically very similar to the Amiga version, but the action doesn't quite get up to the same speeds and the scrolling is slightly jerky. This slows aspect damages playability, as the major appeal of *Fire And Forget* is its speed. Nevertheless, as in the Amiga version, the Thunder Master and its enemies are all detailed and attractive with plenty of colour.

OVERALL 85%

"The action is fast and furious but lack of gameplay makes it less than memorable"



SWISS COME UP TO BAT

GIGANOID

Microdeal

This Arkanoid clone has been programmed by Lars Bandrup for Swiss Computer Arts. Now Microdeal are distributing the Swiss outfit's software in the UK.

Never mind who you think you are, BCA know you're really Giganoid, a youngster with tremendous reactions and great courage. Your country is under the rule of the evil Grandmaster who lives in the inviolably impenetrable castle Giganoid, so naturally you set out to overthrow him.

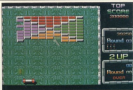
To do this you must battle through the outer chambers of Giganoid, taking the rather impractical form of a bat in distinctly Breakout-style combat.

To pass through a chamber the bat must bounce the ball so that it bounces off all the bricks. As the bricks disappear capsules are shaken loose which, if caught, can expand the player's ball, add extra bounces, allow it to hold the ball for a few seconds, and even the ball

or divide it into two.

In the bonus rounds you can jump a number of chambers, depending on how confident you feel. If you select Level Four, four chambers can be jumped, but before then you must parry four balls. Choose to advance just one level and eventually only one ball. Eventually you'll encounter the Grandmaster's Head, which must be hit a certain number of times before you can advance.

While strongly resembling Arkanoid in both gameplay and visual presentation, the screens lack the depth of design and humour shown in that game. The bonus screens add little to the gameplay and overall this is a disappointing clone that brings nothing new to the genre.



If everyone out there's ready, we'll play Giganoid

ANALOG

Diskette £14.95

Breakout games seem to have become an established way of showing off the Amiga and Copicart has some 1600, though not as remarkable, four-colour graphics. The character graphics such as the bat and capsules are virtually indistinguishable from those in Arkanoid, while sound FX come from a sampled drum kit. An unremarkable and unoriginal game for Breakout fans only.

OVERALL 61%

OTHER VERSIONS

No other versions planned.

"Unremarkable and unoriginal, for Breakout fans only"

VERSION UPDATE

BLOOD BROTHERS

Graphic Graphics

CBM 64/128: Cassette £9.99, Diskette £14.95

AFTER their home had been ransacked and their parents murdered, the brothers Mark and Ken set out to seek vengeance on the four greatest responsible. Eventually they found the pirates' home, a mine of treasure and decided to loot all the treasure in its mines.

This task is split into three sequential modules, as on the other 64k versions reviewed in TCM98, but they are very similar.

Once the game has loaded the player sees the two brothers standing at the mine entrance on two separate platforms. You can choose either to go on to the next mine or to expose the treasure room for jewels, fuel and ammunition. Both brothers can go into the mine together, but with their weapons having a powerful recoil it's all too easy to be blown off a fairly crowded screen.

After the mine has been relieved of all its equipment it's time to go on to the next site.

If both brothers stand on the same platform they can attempt to reach the same mine. It's probably more efficient, however, if they split up. To get to a mine the brothers have to fly on jetpacks



Blood Brothers under the platform version of the game



through a series of block-like obstacles, shooting away some of them to eventually get to the mine entrance.

If the pirates hit an obstacle they lose fuel and return to the starting point. If all the fuel is lost, the pirates drop into a tank and blow up, taking one of the brothers' lives.

For the Commodore 64 this tough sequence is impressive, but gameplay as a whole is disjointed and the mine sequence more exciting than challenging.

COMMODORE 64/128:

OVERALL 59%

Against a silver moon
an awesome shape emerges, rumbling towards its destiny.



A classic encounter between two of the most destructive forces of their kind ever conceived by man.

THE BISMARCK... the most fearsome battle machine to ever haunt the seas.

THE CRUMHORN AVENGER... a masterpiece of aeronautical engineering, designed specifically to combat the growing menace of warships and protect western fleets from attack by air and sea.

NIGHT RAIDER is the complete culmination of all aspects of this encounter and captures both the action and simulation of one of man's most memorable conflicts.

STRATEGY



SIMULATION



IBM 486/125 AMSTRAD £19.99 tape £14.99 disk ATARI ST £19.99 disk

IBM SPECTRUM 48/125 £19.99 disk £9.99 tape + £12.99 disk

AMIGA APPLE £19.99 disk £19.99 disk

GRAND GRAPHICS
SOFTWARE
UNITED



Right House,
18, Carter Street,
Box 9043, Tinsley,
Sheffield S11 8PL

ACTION



DESTRUCTION



VERSION UPDATE

WORLD TOUR GOLF

Electronic Arts

Amiga Diskette: \$24.95

IT HAD taken over a year for Paul Roche II and Nicky and Eben Robinson to create *World Tour Golf*. The first versions to appear were on the Commodore 64/128 and PC, but on their heels comes the Amiga game, complete with 12 international 18-hole courses.

Up to four players can take part in either a multiplayer or single-play round. Each can alter his attributes: drive distance, accuracy and tendency, as well as recovery skill for tricky lies. Handicaps are awarded, enabling novices to compete against experts.

A map of the current hole is displayed on the left half of the screen, with a 3-D view of the same hole showing the golfer ready to make a shot. A full set of clubs is provided and the manual gives full details of each one's

attributes.

On the map, a cross hair is automatically lined up between the golfer and the hole (but can be repositioned) to account for wind and obstacles. Press one once to start your swinging, and again to select the shot strength.

The opening is followed immediately by the *Countdown* and you must be prepared again to select the accuracy. The ball is then shown from both views—the one on the 3-D view tends to give as it fades into the distance.

When you're putting, the left-hand view changes to a close-up of the green, with arrows showing the direction of the stroke.

After each hole, the scoreboard displays your scores for each hole. For beginners there is a practice option allowing one single hole to be played over and over again. *World Tour Golf* also includes a course designer.



Patchwork is just one of the settings for *World Tour Golf*

Despite the many options, gameplay is very simple. Successful driving is simply a matter of timing and is soon mastered. Each green slopes only one way—there are no bumps and hills to make putting too difficult.

Sound is disappointingly sparse, with just the odd effect when the ball is hit, putted or

holed. Overall the game is playable in the short term, but once the technique is mastered it becomes repetitive—even with the extra courses. *World Tour Golf* is a competent simulation but not in the same class as *Links* or *Links II*.

AMIGA: OVERALL 74%

VERSION UPDATE

Smash and bash 'em on Amstrad

TARGET: RENEGADE

Scan

Amstrad CPC Casette: £5.95, Diskette: £14.95

REVIEWED in T240007 on Commodore 64/128 and Spectrum formats, *Target: Renegade* now makes its head on the Amstrad CPC.

Not long after rescuing your girlfriend (as chronicled in *Renegade*), you find that your brother has been killed while investigating the activities of a nasty crook called Mr Big. So, avenging vengeance, you set off through the streets of Soursville to blast the heck out of his headroom before reaching the top man himself.

There are the levels, and among the baddies determined to kill you is a pal to a pal to Mr Big's Angels, ladies who know a trick or two when it comes to dirty fighting, and

their bosses—one of whom has a gun, so avoid him at all costs.

Although this game, like the same old run-of-the-mill thing—bush the baddies to get Mr Big—*Target: Renegade* is a damned playable little bit.

Graphically it's nice, with a bright-and-cheerful-looking hero killing every heck out of the bad guys.

And it's very entertaining—just assumed that the path to Mr Big's door isn't an easy one. Our reviewers never quite made it, but the game has enough playability to keep you trying until you die.

AMSTRAD CPC: OVERALL 82%

Keep violence off the streets, right in the car park!



VERSION UPDATE

SOLOMON'S KEY

US Gold

IBM PC: Diskette £15.99

TECMO's coin-op has been converted for the PC by the people who did all the 8-bit versions, reviewed back in T240001. Probe Software.

The objective is to make it with King Solomon's treasure, but before laying your greedy hands on the loot you have 320 chambers to pass through. To complete each cave you must pick up a key and escape.

The heart of the game lies in solving the puzzles posed by monsters and stone blocks.

Some of the blocks are instructions, while others can be destroyed by head-bashing. Blocks can be created by waving a wand and then used to climb to the next cave, or placed as obstacles before a monster.

There are bonus objects and potion bottles to pick up, some of them associated inside blocks.

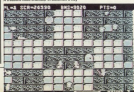
With a potion bottle, the player can get fossils, matching the monsters at their own game. Also worth finding are fishes: grab one to gain a life and boost the time limit.

Solomon's Key was made a graphics masterpiece on the 8-bit machines, and the PC version is disappointing, ignoring the potential of an VGA card, the color scheme is restricted to the familiar pink, blue, white and black. Unimaginative use of the restricted palette makes the game slow to look at and surprisingly slow, considering the PC's fast processor.

The original game was very tightly coded on 8-bit machines, but despite an attractive turn the dull graphics and sluggish response make the PC version distinctly unattractive.

IBM PC: OVERALL 33%

A treasure hunt chamber in *Solomon's Key*



A WHOLE NEW WORLD TO PLAY IN

ALTERNATE REALITY: THE CITY

Electronic Arts

This ambitious American release came out some time ago on the Commodore 64, but due to its complexity we felt only a completely new review would do it justice for readers who haven't heard of the original, disk-only C-64 release.

After being kidnapped somewhat less than subtly by a huge alien spaceship in the middle of a city, you find yourself transported to a doorway leading to The City of Alternate Reality. Contained within this is a 64-bit of this weird city are numerous creatures, plus 15 shops, 14 Taverns, 12 Clubs, seven Inns, four Sentries, three Banks and two Healers. Besides providing goods and services, many of the various institutions will also provide work if you have the necessary qualifications.

Also to be found in the city are enemies in the Dungeon, the Army, the Police, the Assassins, Revolution and Gentry. These are all independently playable games, intended to form a single, enormous quest although only The Dungeon has yet to appear in the UK for the C64. The principal objective of the City is simply to build up a saved character to be transferred to these games, and we lack at any kind of specific objective, or quest, is a weakness.

At the start of the game you can start up a new character, whose abilities are fixed by pressing the space bar at various indicators around the top of the screen. These abilities, or characteristics include

points for Stamina, Charisma, Strength, Intelligence, Wisdom, Skill, Hit Points and Wealth. These points determine what facilities you should use with other characters, the types of job you might be accepted for and what you might ask to improve by applying to a Guild. Jobs range from being a Bellhop at an Inn to a Bank's Cash Raiser to a Tavern's Bouncer. These tasks consist simply of being there waiting for time to run out, although damage can be inflicted in risky occupations. Normally time runs at 10 minutes for every game hour. Fortunately, damage is not indicated at actual time speeds up.

GLADIATORS

Improvements in your character points or wealth are shown by the statistics at the top of the screen. Of special note are experience points which are gathered by killing characters and taking loot. After a certain number of these are gathered you progress to the next experience level. Characters are restricted to a comparatively small band in the middle of the screen, with static graphics representing job

imitations and such like. When on the move about the city streets of the walls and buildings move somewhat slowly by. Any characters you might generally meet appear after a brief disk access.



Decisions to be made at Alternate Reality's city square

Besides buying food and drink to stay alive, it's also possible to buy clothing to protect against cold and rain, a wide variety of weapons, a compass displayed on screens, a place to sleep and even rounds of drink at a tavern. While exploring the city you'll often meet some of various characters, these include Pipers, Problemers, Gladiators, Dealers, Ghosts and even Dragons. Nevertheless when you meet them your actions are restricted to six options: Attack, Flee, Charm, Offer an item, Leave, or Ignore. It's also possible to Cast a spell, if you've learnt to switch weapons. Obviously if you're a great many Characters points Charm is one of the best options, however practicing this on good or neutral characters is not and will affect your moral alignment. If you become evil through being a thief

attacking innocent passers by then the game will become somewhat tougher on you, besides the obvious risks of your profession.

Electronic's Alternate Reality is obviously a complex and intriguing concept which is fairly well executed on the Amiga. Spending time exploring the city, building up experience points and generally just being there is interesting but the lack of an overall quest is obvious, while plotting around the city looking for work can soon become repetitive. The City will obviously appeal to RPG enthusiasts. Whether it will succeed with a wider audience is open to question however.

AMIGA

Diskette £19.95

The original C64 game required both sides of two disks, and required lots of disk swapping. The Amiga version makes do with just one disk which is steadily increasing on its own. Graphically the game profiles up the latest Commodore designs, but it is never planned and is not as flexible to rapid effects and the procedural fun. By comparison with Dungeonmaster, the crudity of the way it all presentation is apparent. A reasonable conversion more than a starting rewrite in short.

OVERALL 70%

OTHER VERSIONS

Previously distributed by U.S. Gold on the Commodore 64/128, Atari 800 and ST, Electronic have now switched to Grandlam who have currently on release just the Amiga and PC (CD-ROM) versions.

"Jobs range from being a Bellhop at an Inn to a Tavern's Bouncer"

like getting money out of a bank.



SUCK THIS

HOTSHOT

Addictive Games

As reported in the previews in TGM 008 HotShot comes from Maxwell Technologies, a new development house run by ex-Mastertronic manager John Maxwell. HotShot is their first project and is a combination of joustball, breakout and vacuum cleaning.

Set in a future sports arena, HotShot is ideally designed for two players, with a two-on-two game or one player against the computer. There are five screens to the game in all, with a bonus level in between each. HotShot is

downing them. The bonus is a straightforward, but tricky, joustball game.

Most screens are set on a time limit in which to smash a high score. If a high enough score is

achieved the player goes forward into the next arena after the bonus round.

There are a variety of characters to control including a humanoid, a security monitor, and a robot.

The whole concept of HotShot takes the over-computerised shoot 'em up a step further and control and fast reactions are more demanding than in any other ball 'n' ball game. Graphics are simple but not disappointing because HotShot's attraction remains in the addictive and challenging gameplay rather than in the visual content.

COMMODORE 64/128

Cassette £9.99

Diskette £12.99

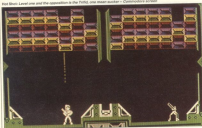
Apart from the gameplay the additional elements are minimal. Plain and simple graphics that appear outstanding on the Commodore, but this leaves the action clear. Sound, similarly, is merely functional (lots 'n' whistles). Presentation ranks highly though, the introduction screen is well laid out and options are easily selected; there is even a useful on-screen Commodore giving instructions. Overall, HotShot is well designed and provides considerable originality.

OVERALL 76%

OTHER FORMATS

A preview of the Atari ST version has been seen and favourably received. It features exactly the same gameplay but with better graphics and more animation in the characters. The Spectrum version is probably identical to the Commodore, but missing some lower levels of the impending Amstrad and Amiga versions.

"control and fast reactions are more demanding than in any other ball 'n' ball game"



always played with two players and the objective is to score more points than your opponent by knocking bricks out. The ball which bounces around the screen is subject to gravity and is controlled by joustball bumpers and flippers.

BALL CONTROL

The player's control of the ball is through the joustball gun strapped to backpacks. When holding down the fire button is switched on and by using the right direction movements to position the joustball gun the ball is sucked towards the player. The player then has three seconds to reposition the gun in the appropriate direction, release fire and send the ball flying before you're blown up.

Each of the five arena screens are different, ranging from a simple breakout style to one in which the screen is split down the middle where the objective is to pump water into your opponents half by blowing water bricks and

VERSION UPDATE

MARAUDER

Review

Spectrum 48/128: Cassette £7.99, Diskette: £12.99

MARAUDER is yet another vertically scrolling shoot 'em up full of endless violence. But it is of the high quality now expected from Hewson. The Marauder itself is simply animated, although it looks more like a spaceship. The backgrounds are really monochromatic but the graphics are well shaded. There is plenty of sound on the 128K version with various tunes at the front and end and during play - this may be swapped for sound effects. The gameplay is simply blast everything in sight the only exception is the shooting of the coloured beams where care is needed not to lose a life or reverse the car's controls. Annoyingly the shields only work intermittently

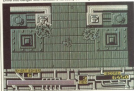
but the game remains playable and addictive. A very good, if not outstanding, shoot 'em up.

but the game remains playable and addictive. A very good, if not outstanding, shoot 'em up.

SPECTRUM 48/128:

OVERALL 71%

Drive into danger with Hewson's vertically scrolling shooter Marauder



IT'S MY PARTY AND I'LL DIE IF I WANT TO

THE BARD'S TALE 3: THE THIEF OF FATE

Electronic Arts

Interluding, the programming team responsible for The Bard's Tale series, have gone from success to success, now upgrading themselves to the rank of full-scale software house, although their product is still marketed in the UK by Electronic Arts.

Game three, centre stage of the adventures of The Bard's Tale Volume 1, is no more. Following the adventure's violence over Maragar and Jagote, Tazari, the prime lawbreaker, has been put at the evil God Targen, revealed his revenge on the city and its populace, reducing towns like to ruins. The God's unholy horde of undead and agents of evil creatures sweep through the streets killing all in their way and leaving them all to the ground. To put it mildly this was last news. What came next was worse.

Targen's plans for domination were uncovered and frustrated, and caused the six cities of the wilderness with the subsequent journey into chaos of the entire land as Targen tightened his evil grip.

The hope of the land rests with a single group of adventurers, who must overcome any evil wilderness but also the seven dimensions of Targen's domain.

All the lands, trials and tests encountered in the first two volumes of The Bard's Tale are now minor problems compared with the threat of Targen. The price of freedom from Targen's evil rule will be twice as high as that as the cost to the land should the adventurers fail.

The Bard's Tale 3: Thief Of Fate begins in the refugee camp near the ruins of Sharn Dago. This is the equivalent of the Guild in Volume 1 and 2. From here the player can create a group of adventurers from scratch, use a pre-generated party stored in memory or transfer characters from the previous Bard's Tale games, the Ultima series or Dungeon II's affinity trilogy. Each character can be at all levels, any of eleven races from humans to hobbits, elves to half-orcs.

Top of the class

Thirteen character classes form the backbone of each adventurer's skills and capabilities. At the start of the game only eight classes are open to selection, the other five classes requiring experience and knowledge to be built up before they become available. Among the more advanced classes are Gnomes, Orcs, Chimeras and other high-level creatures. The Chimer-

mon is particularly a specialized mage who is practically useless at almost everything but casting advanced spells, but without which the game cannot be completed.

As well as the 13 classes (many of which come a debt to Advanced Dungeons and Dragons), each character uses attributes of strength, intelligence, dexterity and luck. As the title suggests, luck and fate play a significant part in the game, as don't expect an easy ride (all because you've transferred across super-powered characters from the first two Bard's Tale volumes).

The Thief Of Fate not surpris-

ingly, rocks and other features of the wilderness, often miss. Day turns to night and with it comes the creatures of the dark, and with over 500 different wilderness and dungeon/dungeons Targen will have plenty to spend to provide problems for the adventurers. Some will encourage the party, but others.

At the start, new characters will have no experience, minimum gold and no knowledge of the area. A map of the land is provided with the package and an auto-map facility is available for dungeon exploration. An introductory dungeon is present under the Reddus Camp (the starting location) for novices to get used to the game itself mechanics.

Expanding bard

Many of the features of the previous Bard's Tale programs have been expanded, as well as more



Play Bard's Tale 3 for a quick spell

ingly follows in the established tradition of the previous games in the series. The screen display is split into three sections. The lower section contains the statistics of the group, their armour class, hit points, character condition and number of spell points currently available to mages, conjurers and other spell-casting adventurers. The upper right section displays information on attacking creatures, objects in the immediate vicinity, encounters and combat adventures as they happen. The upper left portion displays a graphic of the view ahead, be it the wilderness, a dungeon corridor, objects to pick up or more likely a creature to kill.

Progress through the land is made in a crude (but slightly stylish) in the direction the party wishes to go and move forward.

Moreover, there are 84 dungeons to enter, eight spells for the Bard to sing and 111 types of spell to cast.

Spells play as much a part in the game as randomly, the Conjurers, mages, wizards and other spell-casters having seven levels of spell to build up, ranging from lesser first-level passive light spells such as MAFI, and working up to seventh-level, totally offensive spells. The most powerful spells like the spell-caster MAFI have to be learned - not successfully they're in the deepest dungeons and not going around for more beginners to find and misuse. Each spell is cast by entering the spell's four-letter identifying name.

Each character can carry up to 12 pieces of equipment. Armour, shields, weapons, potions, gems, magic items, staffs, rings and other objects normally found in the

well-used Advanced Dungeons and Dragons style of game world are in the adventure. However, death rooms over property losses, so watch your step.

Electronic Arts' (2020) is accused of stretching the ideas in The Bard's Tale a little too far by releasing a third volume but this isn't the case as the Thief Of Fate goes even further to make the ultimate computerized role-playing game. It has incorporated the best ideas from the previous games, improved on them and expanded the playing area considerably. It's not just as easy to get lost as it was in the earlier games.

The challenge remains, however, more than enough for Bard's Tale veterans. An experienced adventurer's best bet would be to try Volume 1 first. The master of magic is a good introduction to computerized fantasy RPGs in itself.

COMMODORE 64/128

(Single) £19.95

Presentation is far superior to the previous Bard's Tale volumes. The beginning depicts the Bard sitting by a fire telling the scene for the game complete with excellent graphics animation. The animation extends into the game itself, with some graphics which are nothing short of remarkable considering the game's size. The improvement in graphics and presentation is brought down a peg or two by the lack of anything more than functional sound. Once accessing inevitably occurs with every encounter but thankfully no more than a few seconds. The Thief Of Fate is a considerable improvement all round, best of the series yet.

OVERALL 94%

OTHER VERSIONS

No word yet on conversions, but the previous two games in the series have been converted (or are in the process of being converted) to most popular home computers. It can only be a matter of time but there are no release dates yet.

"The challenge Volume 3 offers is more than enough for Bard's Tale veterans"



The conversion of Atari's early coin-op to Road Blasters fills home.

TERRORISM ON TARMAC

The Atari coin-op of Roadblasters has had a most unfortunate time, much of it due to the presence of Our Run in the arcades, which put Atari's game in the shade even though it had considerably more depth of gameplay. Despite this turn of events, US Gold wasn't put off and the results of their licence acquisition are now coming to light. Roadblasters was programmed by Martin Webb with the graphics by David Webb under the name of Amazing Products Ltd. Once again David Whitaker has provided sound effects and tunes.

In the future, the roads are no longer safe, in fact the roads are very deadly. Driving means ornaments, weapons and a good trigger finger. This is the world of the Roadblasters.

The game is played from a First Person viewpoint as the player drives the car at breakneck speed through the roads of the future. The freeway isn't exactly free to drive on as other Road-Users are out in force, all of them out to put the brakes on your journey. Bigger cars, motorcycles, Command cars with tank-like armour and highly manoeuvrable Jet Jeeps are out on the roads. Running into the

back of any of them doesn't do the car any good—it may take out the opposition but it also loses you a lot in the process.

The road itself is clearly with mines strewn across the tarmac just waiting for a tyre to make contact and pockets of acid add which spin the car through a complete circle temporarily upsetting the player's control. To add to the already rather more-than-minor troubles, gun emplacements by the side of the road fire at you as you race past. Trees, boulders and other obstacles by the roadside prove fatal if collided with.

Cruising along

Starting off with only an unladen cannon bolted onto the roof, your car could be armed upon the scrap heap: weapons arms, arms are collected, but surprisingly, from time to time a support jet crosses the road and drops extra ability items which give a better chance of survival when collected. These include a US rapid fire cannon, a speed-accelerating nitro injector, flares (useless), providing bullet-proof, mine-proof, gas-collection-proof protection and a Cruise Missile destroying everything on screen when launched.

As well as the pretty vehicles to watch out for, fuel also concerns in play. If the car runs out before it gets to the next stage it's the end of the line. Running out fuel goes concurrently left lying in the road puts some petrol in the tank while passing the fueling mark, in each mode fills up the main tank. Once the main tank runs dry, though, the reserve tank quickly refills. Running out of fuel or lives naturally ends the game.

Roadblasters is played over 32 stages with three split levels. The game is controlled but with ten stages loaded in at a time it's a small price to pay. Every 10 stages, you get the choice of one of three routes of increasing difficulty.

With classic racing games like Pitagor 2 showing what the Commodore can do, Roadblasters is surprisingly good by comparison. There's very little impression of speed, the road bends in a series of steps rather than are smooth motion and the crudely-defined approaching vehicles more through fast frame rates of animation to give the game sufficient realism. Avoiding cars, mines and toxic spills at full speed is near-impossible as the obstacles don't use the full screen, instead appearing halfway and moving quickly and nearly in-line toward you.

Roadblasters saving grace is its playability. The car is highly manoeuvrable within the limiting confines of the road and it can really move when it has to.

COMMODORE 64/128 Cassettes: £9.99, Diskette: £14.99

Two-stage-at-a-time loading is a good idea as it keeps the flow of the game going. Unfortunately the tracks are very bland and bare in appearance, the gameplay is repetitive, slow and doesn't have enough of the coin-op's fast action to make a worthy conversion.

OVERALL 47%

OTHER VERSIONS

To be released for Spectrum 48/128: cassettes (£9.99), 3-disc (£12.99). Amstrad CPC: cassettes (£9.99), disk (£14.99). Amiga 124/64 and Atari ST: £19.99. US: Software, programmer of Atari's racing game Super Model's Grand Prix are making the Spectrum and Amstrad conversions with Probe responsible for ST and Amiga versions. Following their successful conversion of Our Run, Probe's 16-bit conversions should be worth waiting for.

"Roadblasters saving grace is its playability"

VERSION UPDATE

PANDORA

Prolog

Amiga: £19.95

Here making an appearance on the Amiga, Pandora is a deceptive game with its arcade presentation but strong adventure overtones. The Commodore 64 game was reviewed in TGM 827 (30%) and the Atari ST (37%) in TGM 886.

You're wandering around the forbidding ship Pandora searching for a reason for the ship's presence and, if feasible, a means to destroy it. Interaction with the ship's crew is the key to success—a surreal bunch including a Dark Sorcerer ball creature on legs, a priest, painter, squash player, killer

snail and other equally strange people. Crew members offer trade items they're carrying in return for other specified objects. ID cards can be picked up from dead crew, allowing access to other regions of the ship. Characters to pass security checks and enter to clear quarters protected by forcefields.

Even in the high technology future, primitive hammer is still going strong. Flailing barbarian for objects a good old tool of barbarism can prove just as effective.

No different to the ST game in

presentation or gameplay, Amiga Pandora is a disappointment. For no change has been made to the ease of the game or the ship layout. Thematically objects are red herrings offering little beyond a simple challenge, although to be fair the game is interesting as an alternative to the standard linear adventure games beginning to show themselves on 16-bit machines.

A point in its favour is the title music which on the Amiga is very

good indeed, and the simple but effective use of increasing volume as the player draws near the point. The background graphics are neatly done, presentation is generally high, but what sets it down is the unimpressive writing and crude animation of the main characters. Most of these problems could have been rectified by taking advantage of the Amiga's stronger capabilities.

AMIGA: OVERALL 73%

Adventure and exploration in an unknown craft in Pandora



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SHOW DOWN OVER FIGHTERTOWN

SKYCHASE

Imageworks/Microsoft

The new label from Microsoft, Imageworks has some strong 8- and 16-bit titles which should make the shops for the Autumn and Christmas period. Among them Speedball from the Bitmap Brothers, authors of Xenon, a Terry Crowther-David Bishop product. Furthermore, a potentially excellent 16-bit strategy/arcade-action solid 3-D game with the working title of *Manhattan*. *Skychase* was written by Maize, a specialist 16-bit American programming team.

The title does own fighters, not USA are the Imageworks selling for *Skychase*, where modern day fighters of the air take part in aerial duels as part of their jet-fighter training.

Skychase is nothing more than an combat divide-the sky. What gives it depth is the extensive array of options available to the would-be pilots. Each player can choose to fly one of five American fighters (from the F-16 to the F-14), two Soviet jets (either the MiG-21 or MiG-29) or, for those lighter moments, a paper plane.

Other aircraft-specific parameters relate to the performance of the chosen jet and its weaponry. Fuel,

can all be defined to suit each player's skill level.

Other non-plane, redefinable game-specific options include the size of the playing area for dogfighting, the computer opponent's skill level, the number of players participating from zero to two - the former option being effectively a demonstration) and the fly-by option whereby if a plane is destroyed, it either continues the game where it left off or both players are taken back to a head-on attack profile.

Odd ball

The view from the cockpit is select-

The cockpit display for each plane is identical and is more functional than authentic in appearance. The programmers have fitted a head up display not of the game, primarily to retain the feel of fast dogfight action without making the program too much of a simulation.

The only displays which appear through the window are the runway lights and missile locking sights, the latter taking an effect in a good position to engage the target. Once locked-on pressing the fire button fires missiles. It is more subtly depicted as an orange ball.

Speed, height, altitude, fuel and ammunition indicators are shown along the bottom half of each side of the screen with three small attitude displays conveniently situated next to the cockpit window. A map of the playing area is shared by both players, with each aircraft shown in a different colour. Flying off the very edge of the map or missing into the ground destroys the plane and returns both aircraft to the head-on attack situation.

Each player has an infinite number of ammo but limited fuel, once the tank is empty, the game is over and the winner is the player

the computer opponent employs. During combat, the amount of ammunition, fuel level, height, altitude and energy status are constant factors in take into consideration, keeping players on their toes throughout the game.

Immediate thoughts on loading up *Skychase* are how similar it is to Queen's 8-bit combat game *Fog War*, particularly the split-screen view from each jet. This similarity extends to the use of window graphics and manuals of play, with each player using three dimensions of airspace to gain the advantage.

On the minus side, it's very easy to become disoriented during knife-edge combat at close quarters. The featureless sky and simple ground graphics do little to help. Also when one player gets into a good kill position behind the other, it is very difficult for the computer target level when pursuing, this often leads to rapid loss of life.

While *Skychase* is simple in presentation and execution, it allows the personal tactics to be introduced easily. The large number of redefinable variables and the option for unique strategies in air combat make *Skychase* an excellent game. The depth and playability should keep *Skychase* an item playing for ages.

AMIGA £19.99

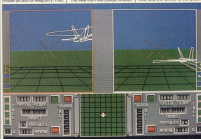
Skychase could have been improved by using solid graphics and reducing the sound, however as it stands, it remains incredibly exciting to play. While everything in one player mode, the real fun and challenge is to be had in with two players. The only thing missing is the option for modern play, and an expert level.

OVERALL 87%

OTHER VERSIONS

Skychase is to make an intended appearance on the ST also priced at £19.99

"The redefinable variables and option for unique strategies make *Skychase* an excellent game."



Double dual-player destruction in *Skychase*

cannot ammunition and the number of missiles can be set to anything from minimal to unlimited. The areas of missile lock, accuracy of bullets, the length of delay in trigger timing when firing missiles and G-force tolerance

same, with the ground below made up of a series of grids. The planes themselves are represented in fast-moving vector graphics. The joystick is used to fly the planes with two keys to control the throttle.

with the model points.

While not using the display of a conventional simulation, the performance statistics of the aircraft in the game have been accurately re-created - this is reflected in the game tactics that each player (and

DIAMONDS ARE FOR NETHER

NETHERWORLD

Review

Author of English Software's Octopole raises his Finnish head once again. This time Jukka Tapaninmaki codes for Hewson with his rendition of a horizontally-scrolling Boulderdash-type shoot-'em-up. Jori Oksanen wrote the music, a name which may be unfamiliar at present but, if the Netherworld's sound track is a measure of his work, one which we shall soon know well.

The planet of Netherworld is a place where the forces of good and evil battle for domination in a place locked in eternal conflict. A place in which you are trapped.

Diamonds are the key to your freedom. To gain these sparkling means of escape, you need to battle the demons of Netherworld. Demons, mines, acid bubbles, tormented souls and alien generators all do their best to prevent you reaching your destination. Netherworld consists of 24 levels and your task is to collect the required number of diamonds within the time limit allowed. Should you be unsuccessful you may either try the next level or the player's option.

Your wheel-like ship, reminiscent of the craft used in Space Patrol, is armed with collected four-directional lasers. The eight-way scrolling maze in

What's mine is hours

The Demons that lurk within the land are subtle, some of which when hit provide objects that may be picked up. These can take the form of bonus points, extra speed, price smashers, mysterious bonus - which are extra lives. Mines abound and they be manoeuvred to defeat enemies and bounce mines on to change walls to create new diamonds. Circular transporters speedily take you around the level and secret paths through seemingly solid walls provide access to treasure diamonds. Extra time is awarded for picking up hour glasses.

The information panel at the



And these diamonds will enable the acid bubble-spitting demons, and don't forget the hourglass!

bottom of the screen indicates the number of Demon items available, the number of lives remaining (possible), your score, level, time remaining and number of lives. Speed power, at its peak, takes twelve hits before one of your lives

is lost.

Completion of a stage results in an intermission screen, during which, under a time limit, a summer mine is guided to collide with a changing wall to provide an extra life.

COMMODORE 64/128

Cassette: £8.95

Diskette: £14.95

The theme music is incredible. Sounding like sampled guitar, the 'heavy' style demons are, from pressing the fire button to make play, the scrolling is smoothly enough although the graphics lack colour and detail. Sound FX are disappointing and your ship's bullets are not at all impressive. The very tough time limit allowed and the progressively harder levels are nicely balanced by the incentive to play on.

OVERALL 78%

OTHER VERSIONS

By the end of August versions are promised for the three main 8-bit machines, Commodore £9.95 (Spectrum Cassette £7.95), Diskette £14.95, Amiga and Atari ST Diskette £19.95.

"Eight-way scrolling maze in which you do battle with aliens undreamed of."

VERSION UPDATE

JET

SubLOGIC

Atari ST: £28.95

WITH the news of SubLOGIC expanding their foothold in the UK, comes Jet for the Atari ST. Represented on the Amiga is TIGERCAT, it gained sky-scoring marks of 89%.

Jet, the follow up to Flight Simulator 2, is a combination air combat and flight simulator. It features the new familiar US Air Force's combination of the F-16 Fighting Falcon and F-18 Hornet. A ground attack and daylight mission can be flown in each aircraft, with an extra computered attack mission for pilots of the F-18. The ground attack mission in the F-18 involves destroying missile launchers while, in the F-16, the task is to destroy cooling towers, bridges, ships, and an airbase and other land-based targets. The aerial opponents are MIG-21 Foxbats and MIG-23 Flangers, along with surface-to-air and anti-air-to-air missiles.

Two skill levels are selectable, with five types of weapon together with the standard Flight Simulator

series of exterior views, maps, levels of magnification and other features and that only SubLOGIC would think to include, such as altitude indicators and weather plane views.

Jet offers a multiplayer option, which enables two players to fly against one another through modern links. The simulation is also compatible with Flight Simulator country data (although the jet is not armed so you won't be able to destroy national landmarks - refer to Jet).

Graphically there is very little to distinguish the ST from the Amiga version, the comparisons coming in the 16-bit comparisons of Flight Simulator 2. The only differences being the speed of detection and rate of frame updates. Sound is generally the lacklustre noise of the jet's engine, cannon fire and explosions - which lack the sonic bite present in the Amiga game.

The graphics are more functional than detailed, using feature structure of the plane for representation (presumably to keep up program speed) and look dated when compared to Career Commander's interplay.

Control and speed of the jet is slightly faster than on the Amiga but the movement is not as smooth, leading to some large steps in flight movement. The

combination of extremely sensitive fly-by-wire control and high rate of execution makes the plane virtually uncontrollable when it goes into a spin, pulls high-G turns or makes violent stall manoeuvres.

counts. The uneven frame update and over-responsive controls leave the game difficult to play.

ATARI ST: OVERALL 76%

WESTERN EUROPE SCENERY DISK

SubLOGIC

Atari ST: £18.95

FOR use with Flight Simulator 2 and 2 and Jet from SubLOGIC, comes the scenery disk of Western Europe. The data disk includes maps of western Europe and Western Germany and includes, south-west Germany and the area around Moscow (for

those pilots wanting to imitate Mikhail Gorbachev). The landscape has many famous national landmarks: the Houses of Parliament, Stonehenge, St Paul's Cathedral, the Eiffel Tower, Notre Dame Cathedral, the Arc de Triomphe, Munich Stadium, the Pyramids, Red Square and most major railways, mountains and rivers around Europe.

Flighting the MIG-25 in Jet



WHERE'S RAY GONE?

THE PRESIDENT IS MISSING

Comix/MicroProse

Comix have made a name for themselves by producing *Beyond The Forbidden Forest*, *Super Huey II* and *Chernobyl*—all for US \$49.95. *The President Is Missing* is their first product for MicroProse.

June 6: The President of the United States is attending a secret NATO meeting with ten European heads of state in Luxembourg, when terrorists strike and kidnap those officials present. The nine demands made by the terrorists include the destruction of the state of Israel, the installation of President Reagan as a republic, liberation of western military and industrial presence in the Middle East and the nationalisation of all oil producing facilities in Islamic territories. All totally unreasonable—reinstating the speedy return of the kidnapped.

The central computer of the Counter Terrorist Agency of the CIA is embedded in *The President Is Missing*, and you are the special investigator charged with finding those taken.

The game is played via four menus, accessed by their command names: **FILE**, **ACCT**, **CODES** and **COMES** (communications).

These commands, and other necessary text, are entered in a text area at the bottom of the computer screen, via the keyboard. At the top is a message window, displaying information as it is received and a status line giving the current date, time, and cash.

name, indicators flash when information from the State Department, a field agent, or general bulletin source is available, and this is received by the press of a key. These display areas are often overlaid with menus needed to gain information to aid your inquiries.

A CAD

Information is first found using the **FILE** menu. Suspect data is held under **SEARCH**, and accessing the press of **Q** of all people. The name, status, place and date of birth, and personal details of each person is given, with a digitised photo and history of their education, career and military background. Photograph pictures have matching information, and can be examined in detail with a magnify function. **DISCOVER**, allows viewing of information concerning the events on June 6, and **RECOVER** gives useful miscellaneous data. **CRIMINAL** records and **NEWS** clippings and from your data. **RECOVER** and **RECOVER** give personal of Naval Service agent reports and confidential coded files, needing special clearance, respectively.

An encoded piece of received information can be decoded, to



The site of the terrorist act - Luxembourg.

varying degrees of success, by the CAD (Cryptographic Analysis and Deciphering) section of the CIA, from the Codes menu. The investigator can attempt decoding him or herself by entering code with a variable deciphering parameter, but intelligence and ingenuity is needed to reap rewards.

Clues, through investigation, evidence is gathered, it suspect can be delivered and questioned

by the State Department, or a building searched by them, with the first options under the **COMES** menu.

Many clues can be found on a 30-minute audio cassette, given as part of the game packaging. This contains the sounds of TV radio, reports, mouse code messages, the President at the kidnapper's hideout, phone taps and police evidence.

COMMODORE 64/128 Diskette: £12.95

Searches are near nonexistent and constant disk swapping quickly becomes a bore. Nevertheless, the depth and interest within *The President Is Missing* is such that those of you with an adventure bent should get a great deal of enjoyment from attempting to solve the deadly case.

OVERALL 75%

OTHER VERSIONS

As you read this, a PC version is being released: £24.95. Future plans include a Commodore 64/128 cassette version: £9.95, to be followed by Amiga and Atari ST at £24.95.

"Those of you with an adventure bent should get a great deal of enjoyment"

VERSION UPDATE

ARCTICFOX

Electronic Arts

Amstrad CPC: Cassette: £8.95, Diskette: £14.95

FOLLOWING the Spectrum version of this *Battlezone*-type game (TGM/888-4815), comes the CPC offering. An improvement over its SBC cousin if only in the use of additional sound effects give it life and make it more visually pleasing. Apart from this however, the conversion is very similar with effective rather than impressive extreme graphics moving around the screen at a moderate speed. Tanks remain indistinguishable on the horizon until they draw dangerously near, found is unpleasant with effects occurring infrequently, and there is

no title tune.

Arcticfox would be a great game if it included more action. Engagements are limited to attacking the cold passing tank and taking out alien bases - few and far between.

Even with its speed of play, which leaves the Commodore version trailing, *Arcticfox* remains limited in addictive qualities and both immediate and long-term appeal.

AMSTRAD CPC: OVERALL 59%

Looking very good but consisting of geometry on wheels as watching silent sky. Arctic Fox (silence on the Amstrad)



'HANG ON IN THERE...'

SEGA ST screen shots shown



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ATARI ST SPECIAL

These ten, mostly budget, ST games by Atari have been around for ages, with *Crystal Castle* already having been reviewed in one magazine many months ago. But they've never appeared in the shops and according to Atari it's only now that they're going into UK distribution.

Most of the games are in fact conversions of ancient Atari and 1980s games, such as *Missile Command*, *Joust*, *Crystal Castle* and *Moon Patrol*.

Though some of these conversions is likely to astound, they're definitive conversion of some very popular games. Other games, such as *Adventures in the Magic Zone*, attempt to improve

slightly on the originals. Finally there are a few original releases, such as *Armadillo*, *Ballblazer*, *Fun-Da-Mental*, *Madhouse* and *Robert Rovers' Checkered*.

Since most of these games are relatively simple and most people will be familiar with them we've decided to cover them in Version Update form so we can review them all—in such *Super Breakout*.

Bear feat

CRYSTAL CASTLES

Atari Corp

ATARI ST: £14.99

ST comparison with the best this is a relatively youthful coin-op conversion, and its graphics are among the most impressive of the month. The Pac-Man-like objective is to destroy Bear to complete levels by collecting all the pills, keys and pearls on each of the Crystal Castles.

Each of the castles is displayed in isometric 3-D perspective, with Bentley and villains shown in outline form whenever they disappear behind a wall. Pursuing Bentley are Crystal Golems, Gem Eaters, Heavy Trees, glowing skeletons and the witch Beldara.

These Gem Guardians are a hungry lot, and besides eating some of the gems themselves they'll also clearly consume a bear if they catch him.

Bentley Bear gets an extra life at every 10,000 points, however, and there's a magic hat which makes him invulnerable for a short but useful time.

Only when he's eating the hat can Bentley launch the witch Beldara, but Gem Eaters can be

killed whenever they're eating Gems. Bentley can also shoot obstacles by jumping over them.

A thousand points can be earned if a hat of money is collected, but if it's not some far too long deadly bees are attracted. The cat shouldn't be confused with Beldara's steaming cauldron, which turns Bentley into bear once it has touched it.

Such dangers occur over ten levels, the first two have four castles each and up to seven guardians. To keep progress rapid there is also a series of rings from which Bentley can jump to higher levels, as in the original.

Generally, this *Armadillo* conversion is very close to the look of the original arcade game. As first control is a little difficult—Bentley always put pellets in the hat—but there's a mouse option and a good two-player mode as well.

Though gameplay is obviously dated now, a lot of work has been put into it making it much more enjoyable than most recent versions of this class such as *Spider-Man*. Great fun.

ATARI ST: OVERALL 81%

Bentley Bear explores the sinister Crystal Castles



Just when you thought it was safe in the skies...

JOUST

Atari Corp

ATARI ST: £14.99

A CONVERSION of this test appeared on the Spectrum back in 1983 by Suffer but was hastily renamed *Ostron*. It's probably fair to say, then, that this is the first authorised *Joust* conversion to appear on a home computer and *Magpie* Charlie's Horse made it virtually indistinguishable from the arcade machine.

The basic scenario has the player flying an ostrich armed only with a lance, jousting like a knight with woe after woe of Buzzard Riders. Their defeat is ensured by swooping down from above to the lance to strike home.

This isn't as easy as it sounds, warts and gravity included, so you have to keep jousting not to die.

There are three types of Buzzard Rider of increasing skill. The game begins with you and the Riders appearing on edges suspended in mid-air. If a Rider is successfully dismounted, his bird flies off, leaving an egg in mid-air out of frustration.

But unless the egg is quickly picked up, a new and more fearsome opponent is hatched. After a while fast-moving phantoms fly across the jousting arena. You can only fly these by jousting them in the mouth.

Another opponent appears after Level Four when time has ended the bottom ledge—fly too low over the lava and you have that dragon climb to a fiery death.

Once all the Riders have been defeated and eggs collected, the real battle begins. In one-player mode there are two additional types of wave: the Egg Wave, where all opponents start at eggs which must be quickly destroyed, and the Phantom Wave, which starts with the phantom bird on screen from the start.

In two-player mode, with both on screen simultaneously, there's also a Team Wave (2,000 points each if neither player unseats another) and Gladiator Wave (first player to unseat the other wins 3,000 points).

Points are also awarded, in typical arcade fashion, for almost every successful action and jousting up a high score can be quite addictive. Highest scores can be saved to disk.

Although *Joust* is a very dated game, the finely detailed character graphics in this conversion are impressive. Playing alone could become a little repetitive, but the two-player mode is very good indeed and the arcade playability remains intact.

ATARI ST: OVERALL 71%

VERSION UPDATE

BATTLEZONE

Atari Corp

ATARI ST: £14.99 (Shareware)

BATTLEZONE is another Atari head from the past. It puts you in the hot seat of a tank-like, joysticking a German tank-like in classic first-person wire-frame vector graphics.

Cubes and pyramids break up the bare, infinitely-sized world. Enemy tanks, flying saucers, missiles and super-tanks are the enemy, the first tanks being in your match. Score enough points, shoot agile and fast-moving super-tanks appear. Flying saucers don't fly back to prevent a nuisance, distracting you from killing tanks and after getting in the

way of your shots. Missiles are the most deadly, heading on a collision course, they zigzag left and right making evading difficult. Hopping over obstacles as they draw near.

Programmer Andrei Bouda has some minor changes in the conversion from coin-op to ST. Most obvious are those to the tank controls—any joystick is used instead of the arcade's two— and six roll levels have been added. Radar and status displays have been tweaked up. A luck-sustaining mini-map, the tank now fires round shots rather than square ones and the tank tracks are visible, turning as the tank moves.

VERSION UPDATE

MOON PATROL

Atari Corp

Atari ST: £74.99

WILLIAM, author of the run-up Moon Patrol, have just success with the original Defender and Asterix. But among their other less successful machines was this 1982 game now converted for the ST by **Andromeda**.

Moon Patrol takes us far into deepest space to the planet of Moons Nine, home of the dreaded Moonmen, and just the place for the Lunar Peace Patrol to exercise its capabilities of the Pioneer all-terrain vehicle. Starting off from the home base, the tank travels along horizontally-slanting landscapes. The craft is fragile, exploding if it falls into a crater, runs into a mine, sunding down, or gets hit by the Moonmen's bullets.

However, the Pioneer can leap over craters, use its front laser to destroy incoming hazards and fire a vertical laser to bring down Moonmen spaceships hovering overhead. Later regions see the arrival of missile-firing tanks, automatic tug cars, landmines, moon

plants doing their utmost to snag the Pioneer and all its which drop mines, landing orders just in front of the craft.

The moon landscape is split into 36 regions labeled A to Z with five checkpoints along the route. A time bonus is awarded if the Pioneer beats the average travel time between checkpoints. Each section has its own particular hazards, progressing in difficulty as the Pioneer moves nearer the final marker.

The conversion is faithful to the original run-up and as a result the graphics are poor by today's standards. Sound, too, is predictably limited: simple explosions, laser shots, leaping over obstacles and an understanding tune. What we have, then, is fairly standard arcade fodder of fairly average presentation. But, like Missile Command it's immediately playable - for a while; it doesn't take long to get through the game and so offers only temporary appeal. Mouse or joystick may be used.

ATARI ST: OVERALL 41%

From the original William's run-up comes Moon Patrol



The game's speed is slower than the arcade machine and graphically the vector graphics aren't as smooth in perspective or rendering. The loss of speed obscures the difficulty and enemy shells are very difficult to avoid as this time is available to move out of the way.

Andromeda isn't a perfect conversion although there are minor graphical alterations which make it a graphical improvement over the original run-up, but the game itself is limited.

ATARI ST: OVERALL 51%

Finds for the memory Atari Battle Zone



MOONBASE

Atari Corp

Atari ST: £79.95

WARRIOR in the Earth-Shield super-computer has overhauled, saving its defense devices to attack the earth and moon. The only chance to save the world is to restore the Earth-Shield's super-conductor circuit.

The SL17 follows Astronaves and cosmic storms into the course, and when you least the earth's extraterrestrials must be freed to avoid a rough landing.

The third stage involves the docking of the SL17 with four star-



Along over the moon's surface in Moonbase

The four metals needed to manufacture superconductors are only found on the moon and must be collected in order. The player controls a small drone rocket which can rotate using micro-rockets, fire forward thrust and is also equipped with a laser.

Landing on the correct moonbase pad activates the loading of the first metal. The drone must then dock with the waiting transporter SL17 to unload the metal. A quality gauge shows how good the balance of metals is.

To make life harder, Earth-bound devices constantly attack the drone; Laser divides fire at the drone and sometimes send it spinning wildly. Slits hit aerobically, but an infinite supply of mines is available; any time is limited.

Asteroids like the ones, and other enemies include the color-plasma - tracked vehicles firing deadly missiles - and the laser-tanks which emit damaging shockwaves.

Successful unloading of the four metals allows the player to enter the home-run stage. The earth is shown with a curved trajectory for

age vessels to unload the metals. Bonus points are based on the amount and quality of metals. Four identical but progressively harder levels must be completed to save the planet.

The parallel scrolling of the moon's surface is effective, but the screen fades when the drone is near the edge. The simply-drawn drone-rocket is difficult to control, although its movement under gravity is fairly convincing.

With the horizontal forward control method, progress is very difficult at first. Even when control is mastered, gameplay is frustrating as the drone gets closer up for the umpteenth time, losing its cargo. Most of the action takes place on the first stage - the second and third are very simple.

Though it-game sound is limited to atmospheric effects, a snazzy tune accompanies the attractive title screen.

Andromeda isn't that impressive visually, but has a fair amount of playability.

ATARI ST: OVERALL 54%

Probably the best joysticks in the world

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ATARI ST SPECIAL

XOR
Atari Corp.

Atari ST: £19.95

THIS was first an 8-bit release from Legation, with simplistic graphics but very tough puzzles. The original programmers, **Atari Software**, did this as their first conversion and prove that Legation have become almost exclusively 16-bit.

As in the 8-bit versions there are 18 levels to be completed, each taking the form of a maze which two 'hats', represented by shields, explore.

You can only move in four directions, and switch from hats to hats by pressing in. However, there's more than enough to keep the gameplay interesting.

You have a limited number of moves on Level 1 to collect the masks scattered around the maze, always keeping wary of force fields. There are two types of force field, vertical and horizontal, which can only be passed through in the proper direction.

Making your way through the maze, gathering all the masks and getting to the exit within the move limit takes only a go or two to solve. Later levels, however, add other features.

The simplest hazards are falling fish, which will crush a hero if they

fall on him. Rather more dangerous opponents are the Spring Chickens, which spring quickly to the left of the screen if, for example, one of your shields crosses a fish to move out of the way.

Making a mask and moving upwards to find a Spring Chicken whizzing towards you can become

very familiar.

Other features are less dangerous—for example, sliding balls will travel many directions once pushed and they run into an obstacle.

Pressure boards explode if they contact fish or chickens, as do the Flower Bombs which spring to the left. Both types of bomb are useful for removing obstacles.

As you proceed all these features conspire to produce some very difficult puzzles, although under a little progress has been made it can be very difficult to stop playing.

On each level you have one life for each of your two players, but levels can be played in any order you wish — and the last turn replayed as many times as you wish. The latter feature can be particularly useful when you don't

have time to find out exactly what killed you. (Fast-forward and rewind features would have been even more useful.)

Graphically **Xor** is very bland indeed and the flashing screen can be a little irritating. An in-game clock can be turned off and sound FX are minimal, without even a beep when you switch between levels.

Nevertheless, the gameplay is both original and addictive, and much more straightforward than the more recent release **Quadraxis**.

While rather pricey for such a straightforward conversion of a blandly-presented 8-bit game, for an ST provides a very good puzzle.

ATARI ST: OVERALL 64%

For puzzle problems in the rotating business



VERSION UPDATE

MISSILE COMMAND

Atari Corp.

Atari ST: £14.99

ROB ZYBELL, author of the classic ST space game *Star Raiders*, has designed and written *Missile Command*, with graphics and animation by **Glenn Johnson**. In the annals, it was one of the first games to use the framebuffer control, the rapid response control concept of moving the gun sight menu-responses to the natural form of control for an ST computer.

You're protecting cities against incoming missiles reentering the atmosphere. As commander of Jorden Missile Defences, two antibattery missile (ABM) batteries are on standby, each armed with 15 ABM missiles. Missiles enter the screen from the top, plummeting towards their chosen targets, be it city, the ground itself or one of the two ABM battery sites. Defences are required to explode

ABMs ahead of incoming nuclear warheads, destroying them as the last-minute expedient. Missiles getting too close to the ground, split into more warheads, tripling or even quadrupling your problems.

Low-flying fighter planes and

satellites mean overhead launching missiles. Smart bombs focus in on cities, and require direct hits — near-misses merely stall their terminal fight. The overall objective of the game is to ensure that at least one city is still intact — as long as one city is standing, you're still in the game.

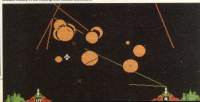
Title screen options allow the bonus level at which an entire city is gained to be changed from 5,000 points up to 20,000 or even no gain, the presence of Miss and Smart bombs can be switched on or off, or the entire attack in

each wave made to consist of only smart bombs; you can skip up to nine waves at a time, though later levels bring in faster missiles, more missiles and less time to stop them.

The response and economy of the framebuffer is replicated well through the mouse. The graphics are virtually direct from the coin-op — primitive lines used for the missile trails — and as such it lacks the detail, sound or depth of more modern games. The result, so you may expect, is a simple, but still playable coin-op conversion.

ATARI ST: OVERALL 69%

Another victory in the making with Missile Command





The chances of successfully completing an Asteroid field are 1:100,000, and you've just lost!

VERSION UPDATE

ASTEROIDS DELUXE

Atari Corp

Atari ST: £14.99

ANOTHER antique of the computer age, this classic vector graphics game has now been revamped up with solid graphics – which on the whole work well. Your spaceship is armed with a photon cannon, to split and ultimately destroy asteroids, and a limited energy shield which is activated by pulling back on the joystick. Also trying to make it through the asteroid field are small and large alien saucers. Obeying, perhaps, to the warren destruction of another natural beauty spot they come on the unprovoked with all sorts firing. A less aggressive foe is the alien drone ship, a cluster of blue drone ships which only attack

if fired upon. Unfortunately to clear a screen you have to dispose of them too – and they're mean! A bonus ship is awarded at every 10,000 points, but they don't come easy in this generally tough simulation.

In terms of graphics the Deluxe version is certainly an improvement, but still quite poor while sound is just adequate. The underlying gameplay is inconspicuously Asteroids, but with such minimal improvements that it soon becomes repetitive. An authentic graphics conversion would probably have been better if the programmers couldn't be bothered to add more to the gameplay.

ATARI ST: OVERALL 34%

SUPER BREAKOUT

Atari Corp

Atari ST: £9.99

THE world's first computer game is widely believed to be Atari's Pong, but Breakout can't be far behind. And recent titles such as Asteroids have revamped the Breakout style, making the game contemporary again.

But the Panasonic conversion of Super Breakout drives, slowly if not servently, to recreate the basic variety of such prehistoric games.

The basic idea is, of course, to knock out all the bricks with bat and ball. Super Breakout's improvements to the formula are few.

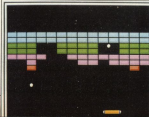
First, the speed of the ball changes according to which of the four different coloured types of bricks it hits.

Second, once the ball hits the top of the screen, the bats strike to half size.

To these basic improvements

are added three extra styles of play: Double (two bats and two balls, one above the other), Crazy

(going back to our roots, Super Breakout)



CRACK'ED

Atari Corp

Atari ST: £14.99

THIS is an original creation by one Richard Hovey of the 'they don't make games like this any more' school. The scenario casts you as a bird-hunting scientist who is invited to keep some rare South American farmbirds nesting in the 'old yolk tree'.

But when the farmbirds fly off to grab some food, eggshoppers appear on the scene. Taking hold of your rifle, you get about defending the precious birds.

There are two game stages. In the first, eggs are scattered across the screen. It seems messy which must be offset by the eggshoppers and the eggshoppers with the cross-hair of your rifle. Pressing the left mouse button fires the gun, pressing the right button allows you to catch the egg and return it to a nest. If you survive the time limit it's on to the next screen.

The second stage takes place when you're transferring the farmbirds to the nest.

Overall performance for this game is Crack'ed



nesting place. Chickens appear through 17 holes in a farmhouse and put you with a full of eggs.

Picking up ten eggs you try to return fire. As each chicken appears, you have a few seconds to move the horizontal and vertical cursors into place and fire.

This isn't easy. If the egg hits the rooster, bonus points are awarded and another egg is picked up. But if you miss, points are lost and when you've no eggs left it's on to the next roosting site.

There are five different sites ranging from the 'old yolk tree' to a haunted house to the moon. All the sites have their own particular features with individual, humorous death sequences.

There are three skill levels to Crack'ed and on the standard it's fairly simple to keep going through the repetitive and shallow gameplay. Still, this is a well-executed game, possibly one for the younger player.

ATARI ST: OVERALL 64%

two bats and two additional balls trapped in cavities in the brick wall and Progressive (after a while the wall begins to descend, but disappears before it reaches the bottom of the screen).

More fundamental improvements, such as having the bricks form interesting shapes, are

missing out – possibly due to a desire for accuracy in the conversion. Up to eight people can play if they're really desperate, but aside of this isn't recommended.

ATARI ST: OVERALL 34%



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DRUG WARS

LA CRACKDOWN

Tyri

Throughout Los Angeles, the evil drug traffickers are playing their wares. The Los Angeles Police Department (LAPD) suspect an import/export firm, Pacific Shipping, of drug smuggling. The company import clone computers from the Far East, but their profits are unusually high.

The LAPD have recommended that surveillance team consisting of a detective rookie and a senior case officer be assigned to penetrate and investigate the Pacific Shipping operation. The player takes the role of the senior officer who directs the rookie's actions via a two-way radio earpiece. At the start of the game, the player can choose from four rookies, each with different attributes and character.

A number of menus are used to access commands, one of the most useful being in order, which brings up a submenu of places the rookie can visit in his van. Initially, his only destinations are the Pacific Shipping warehouse and police HQ, these locations are

discovered by following cars as they leave buildings.

When inside a building, the bottom-left corner of the screen shows a plan of that building with all its rooms and connecting doors. The rest of the screen gives a good graphics representation of the rookie in the current room.

The rookie can search rooms for clues - if one is found, it can be photographed for future reference.

One of the most important aspects of the game is the usage of notes. The rookie carries four bags which can be placed in any room to record conversations between drug dealers.

If the rookie encounters another character in a room, he



It's tough on the streets in LA Crackdown.

automatically drops to a conversation. This can be continued using the conversation command. A nickname and mugshot of each character can be displayed via the center option.

The detailed instruction booklet that comes with the game also contains the criminal records of some of the suspects.

The player can order the rookie to arrest a character, but if there is insufficient evidence the rookie will quit, ending the game. He may also resign if he is given stupid orders such as bugging a room when there's someone in it. On starting the game, the player is given the option of keeping

information gained during the previous attempt.

IBM PC

Diskette: £19.99

Only VGA four-colour mode is catered for and the visual mixture of bright pink and blue gives a strangely bright atmosphere to a dark scenario. The choice of music helps to give variation, but during play the solutions are initially very restricted, although this improves as new locations are discovered. The plan of the current building is useful, but the actual options inside a room are very limited, mainly they involve just searching or peering a bag. Character interaction is limited to automatic conversations, and there is no facility to ask specific questions. This sums up the general feel of LA Crackdown - the player has too little control over the rookie's actions.

OVERALL 95%

OTHER FORMATS

No other versions are planned.

"The player has too little control over the rookie's actions"

On patrol in LA



Name : Gerald DeMoto
 Birthdate: 3/12/1964
 Education: Fielding High School, 1983
 Pogo Junior College, A.A., 1987
 Height: 6'1" Height: 203 Lbs
 Hair : black Eyes : brown
 Small scar on left elbow.
 Gerald graduated 46th out of his class of 63. However, he qualified highest marksman in all weapons. His knowledge of legal procedure is weak.

Press + or + to choose, RETURN when done

VERSION UPDATE

THE BARD'S TALE

Electronic Arts

Electronic Arts

Spectrum: Cassette £8.95, Diskette £14.95

Amstrad: Cassette £8.95, Diskette £14.95

Commodore 64/128: Cassette £8.95

ELECTRONIC ARTS certainly believe in their products, particularly in the case of *The Bard's Tale*, now into its third outing on the Commodore 64 (reviewed in this issue). The Commodore now continues with not only versions for the Spectrum and Amstrad CPC, but also the release on Commodore 64 cassette.

The Bard's Tale is a fantasy role playing game in which the computer-controlled party of fantasy characters are on a quest to defeat the evil wizard, Hrothgar, who demands entry into the city of Skara Brae. The characters start off with near total ignorance and knowledge and need to build up experience and advance to higher levels through killing monsters, collecting gold and buying even more powerful weapons. The party can be made up of any of seven different races, with two character classes to choose from including the standard RPG classes of warrior, thief, priest and magician. Spell-casting characters have up to seven levels of spells available but only through experience can the later spell levels be cast.

The city of Skara Brae has dungeons to explore, riddles to frequent, houses to explore and tasks to perform while building up the characters ready for the

conflict with the evil wizard Manger.

On the CPC, the Bard's Tale certainly has its moments. The window containing the graphics of each creature, building and the share time (there are graphically pleasing although colour is used in motivation and it has't gone into screen in detail. On the Spectrum, encounters with creatures are displayed in the window in various shades of blue, a not particularly adventurous. The Japanese style story for a Japanese Amstrad version.



Exposition

Character	Name	HP	Mt	Def	Sp	Cl
1	WARRIOR	100	10	10	10	10
2	THIEF	100	10	10	10	10
3	WARRIOR	100	10	10	10	10
4	WARRIOR	100	10	10	10	10
5	WARRIOR	100	10	10	10	10
6	WARRIOR	100	10	10	10	10
7	WARRIOR	100	10	10	10	10
8	WARRIOR	100	10	10	10	10
9	WARRIOR	100	10	10	10	10
10	WARRIOR	100	10	10	10	10

method but one that works as well as on the Amstrad as Commodore. On all versions, the memory constraints have limited the amount of graphics detail. The animation of the Commodore disk version has been taken out leaving static screens only, and sound is not included on all of the versions.

On the original Commodore disk version, encounters were handled by disk access, but, remarkably, this doesn't happen with the CPC as encounters occur immediately. Unfortunately, a lot of the encounters use the same graphics so it can get rather tiring fighting the same creature three times in a row. The good news, though, is that even with the removal of the potentially distracting tape access from the main core of the program, the game has kept its playability and it is easy to get into and still retains *The Bard's Tale's* mystique.

What's with a mysterious game?

The Bard's Tale

You stand before a castle which is the entrance to the dungeons of the evil wizard Hrothgar. You enter!

What's it? A castle? A maze? A dead end? A trap?



More gold than you can shake a spear at. Spectrum version

A certain amount of depth.

The Bard's Tale is the same across all formats, with little difference between them in play or presentation. The Spectrum version copes well with the loss of certain colours but on all formats it's very easy to get lost, as the screens look identical and the map supplied with the game isn't the most helpful of guides.

When *The Bard's Tale* first came out on the Commodore, it was monumental in generating the atmosphere and depth of a true fantasy role playing game. It has moved on though and the game now looks rather simple with the main player involvement centered around wandering through the many streets of Skara Brae (nearly all of which look identical) killing the monsters that are unfortunate enough to get in the party's way and collecting the treasures. The dungeons do host further tests and even deadlier monsters, but the game looks down to the traditional but shadowy bits of hack-and-slay. Although this is the basis for most computerized fantasy role playing games, a little more depth would have gone a long way with the Bard's Tale.

SPECTRUM 48/128:

OVERALL 74%

AMSTRAD CPC: OVERALL

73%

COMMODORE 64/128:

OVERALL 73%

VERSION UPDATE

Mouse in the house

MICKEY MOUSE

Granite Graphics

Atari ST: £18.95

Commodore 64/128: Cassette £8.95, Diskette £14.95

Amstrad CPC: Cassette £8.95, Diskette £14.95

WITH the full review of Granite's second Disney license appearing in *THE BARD'S TALE* (Spectrum £7.95), Mickey Mouse materialises on the Atari ST, Amstrad CPC and Commodore 64/128.

All versions have the same graphics and plot based on the Spectrum. A Disney tale-invents an 80 years old, Mickey has been called to defeat the Ogre King who threatens to take over the magic kingdom. The only way to break the big O's plan is to climb to the top of the four towers of Disney Castle and retrieve four segments of the magic wand, currently in the possession of four witches.

Controlling Mickey, you tackle one tower at a time. Each is split

mouse 64/128 version is graphically very poor and has none of the beautiful colours or detail of other versions. Losing the graphics means losing the best part of the game because although

Mickey Mouse stands the better of Mickey - Amstrad version



into many levels. The power, growing a tower section of the tower, is not vertically as Mickey wanders around blasting the Ogre's minions with either his water pistol or hammer.

Destroying minions results in Mickey being awarded a magic potion or a key. Keys open doors into one of the four subgame, which are simple but entertaining enough. The objective is to be rewarded at the O's tower where the minions appear by completing the subgame. Having completed all four towers the hero's reward is the O's Ring back to which with only his water pistol for defense.

First, the half note - the Com-

modore 64/128, it fails to provide additive qualities leaving Mickey looking lonely.

However, for ST games Mickey Mouse is a treat with excellent down characters (capturing the Disney feel down to the ground). The kind of attention to detail provides a cooling contrast to get further into the game and generally makes it very enjoyable. The Amstrad CPC game is very similar to the ST version, apart from the obviously more blocky graphics. Gameplay is a touch easier than on other versions making the game initially more playable. Colour has been used well, though playing Mickey Mouse on a green-screen monitor, the graphics may lose some definition.

Much on all three is taken from *The Sorcerer's Apprentice* and, while being a reasonable rendition, becomes irritating after a short while. Fortunately, it can be turned off.

ATARI ST: OVERALL 85%

COMMODORE 64/128:

OVERALL 85%

AMSTRAD CPC: OVERALL

85%

MAXIMUM OVERDRIVE IN A DARK FUTURE

OVERLANDER

Elite Systems

Once again the grey area of copyright is fought over with US Gold and Elite clashing over the similarities between *Overlander* and *Roadblasters*. Elite have won this round as *Overlander* was first conceived fourteen months ago but by pure chance the games are both coming out at about the same time. *Overlander* was written by **Richard Underhill**.

Following the collapse of the space race in the year 2025, the heavily fuel-consuming survivors sought refuge from the destructive forces of outer space radiation by building underground cities across the country. The threat to these cities are the freeways, a network of surface roads which allow some 'somewhat' controlled radiation and provide the only form of travel and transportation of goods between cities.

Between each city is the surface-overland, gangs of outcasts led to stop anyone moving from city to city. Only the *Overlanders*, life transmuters, the road men on moving gangs between the cities, are brave enough to face the risks on the freeways.

At the start of each run in the city, the *Overlander* is given the chance to transport merchandise for the good guys, the Federation or the Commandos (the bad guys). Taking illegal goods is ultimately more rewarding but the risks are greater, while carrying Federation is a little safer but not as beneficial financially. Whatever choice is made fifty percent of the money for the mission is given upfront.

DRIVING LIKE A MANIAC

The mission money is used to buy fuel, armour and weapons for the journey ahead. Though fuel must be purchased if the car is to get through to the next city and with no gaspans on route, running out of gas is fatal. Weapons to buy include cheap and cheaply fire bombs, up market bombing missiles and top-of-the-range smart bombs which, at five grand a piece are expensive but worth it. Armour plating, bullet-proofing, burning rams and wheelies give the car added protection against the hazards of the road and vary in price and effectiveness. The engine can be boosted to give turbo speed. Adding a lean conversion engine provides economic fuel usage and superlatives can bring the car to a

stall dead halt almost instantly. As well as armour, weapons and engine add-ons, an extra life can be bought for the modest sum of \$5000.

Any third series are represented on screen together with the current number remaining of that particular extra. While applicable, up to nine of a particular can be installed on the car, with only armour plating, wheelies, the in-built rapid fire gun and engine refinements being permanent car features, the majority of weapons and armour being used up at too quickly. Unfortunately, in play the weapons are supposed in operation, leaving mistakes rarely home-in, flame bombs nearly always overshoot their targets leaving only the built-in rapid fire gun and the smart bombs to do the job of destruction.

Once out on the road, it's back to the familiar third person car racing style of game in the *Overlander* burns through each of the five. The surface dangers aren't only on foot as they too have vehicles to hand. Death is times nine along the freeway burning and pushing until the player is hurt

or removed off the road. Stalled motorcycles carrying explosives try to 'cut the car' and take out any *Overlanders* in the process.

The biggest enemies, the GFF-Roadies in their large four-wheel drive trucks appear in groups of three running along the main on the back being backstabbed, hit, taking petrol bombs and being anti-aircraft and elephant guns. Stubborn opponents can be destroyed by using a purchased weapon, activated by putting back on the joystick and pressing the fire button. This method would have worked if it wasn't so easy to accidentally launch a special weapon. Pressing a key to fire the weapon might have been better in this case.

Among the stationary hazards are two armed cars, drop-out vehicles, roadside traps lying at cars moving down the long stretches and cash barriers in the road. Purchased armour is automatically put into operation but only used up through collisions, the car becomes once more a free car.

Make it through to the next city and the rest of the reward money, together with any dollars earned by destroying the surface dangers can be used to buy extras for the car.

Once loaded up it's onto the next freeway with yet more tanks, tanks, tanks and hazards to overcome. In the end to become a true *Overlander*.

While limited to fast racing and destructive shoot-'em-up play *Overlander* certainly combines the two effectively. The ability to buy extra equipment adds depth and

strategy thought to the game while retaining the constant action element. Systems where *Fire and Finger* and *Roadblasters* fail down on. This said, *Overlander* is unfortunately rather dull, the basic tactics learnt in getting through one route can be almost directly applied to subsequent routes as they offer little more than slight variations in layout and weapon presentation.

Overlander is a very good game of its type, the best so far in all-round presentation and speed though it suffers slightly for being too easy.

ASAM ST Diskette £19.99

The best selling with the smooth handling lifts, tanks and roadside hazards *Overlander* immediately attracts, with the race-and-shoot theme there is greater emphasis on the graphics, music and general presentation of the game and as such *Overlander* works well. The graphics have a moderately high degree of definition, using colour extensively although there is little scope for team presentation. The car itself is really defined, looking robust but capable of precise and swift movement when required. The destination is also well done with excellent subtle brown shades, relying on the constant weapons and new sound effects to add colour. While though it there is sensation of fast movement or burning rather when starting off.

OVERALL 82%

OTHER VERSIONS

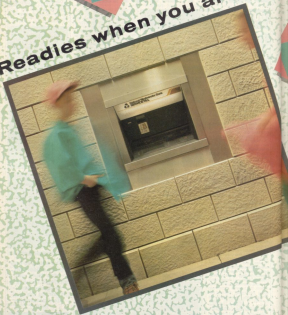
Expect to see *Overlander* on the Amiga (£24.99), Amstrad cassette (£9.99) and diskette (£14.99), Commodore cassette (£9.99) and diskette (£14.99) as well as on Spectrum cassette and diskette priced at £19.99 and £19.99 respectively. The Spectrum *Overlander* is looking a good, instantly memorable in appearance but using some really detailed roadside graphics and vehicles.

"The ability to buy extra equipment adds depth and strategic thought to the game while retaining the constant action element"

Run it up with the ST version of *Overlander*



Readies when you are.



Now cash straight from the Service,
Whenever you want it.



VERSION UPDATE

THE BARD'S TALE II - THE DESTINY KNIGHT

Electronic Arts

Amiga: £24.95

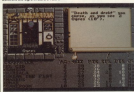
WHILE partners of The Bard's Tale series has not been revealed in TQ4, the age of the original Commodore 64/128 warrants it a version update.

The land of the Realm in which the bard's Tale series is set has been protected by the power of the Destiny Ward. Unfortunately, as its strength wanes and enemy and chaos sweep over Realm, mercenaries enter the capital city and steal the Ward. The evil Arch Mage Legath Zarka seeks the ward into seven shards and scatters them throughout the wilderness. Each shard is placed in a lethal dungeon puzzle-room known as the House of Death. The adventure's task is three-fold, to defeat Legath Zarka, locate all seven parts to the Ward and release their fortunes from the Realm.

TQ4 features twice the playing

time TQ3 & advances gameplay a stage further with the introduction of the puzzle-rooms within the dungeons - a deadly combination testing the player's intelligence

Control the Ogre in Bard's Tale II



area in the first game. It has 25 dungeons, over 100 monsters, new spells to cast, six cities are usable to get lost in, special encounters and a massive wilderness to explore.

Amiga play is in the standard Bard's Tale mould using the familiar classical elements of computer moderated roleplaying games. TQ4 retained considerable emphasis on the hack-and-slay traditional RPG methods of play

and the strength of its adventures. The heart of the game is similar to that of the Commodore 64/128, the only significant improvements being the graphics and presentation. Encounters, buildings and objects are displayed in the graphics window and have detail, are well designed, use colour superbly and feature real animation. Some accompanying is restricted to a colour of the screen tone with no effects at all, this is surprising as the Amiga's sound chip could have been put to excellent use in generating an incredible atmosphere.

Control through the mouse is superior to the conventional cursor keys and works fine as the streets and wilderness rapidly scroll past. While the heart of the game remains disappointingly unchanged and the disk access during encounters is still present, there are little extras which add much to the game: the scroll which actually scrolls when messages are displayed, the graphics animation and the flame which appears when forces are lit, all make the Amiga conversion of the Bard's Tale II, The Destiny Knight a very entertaining game to play.

AMIGA: OVERALL 70%

VERSION UPDATE

Where hegor, I gor

BARBARIAN

Pegasus/Melbourne House

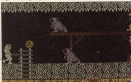
Spectrum 48/128: £9.99

ORIGINALLY released for the 16-bit market (reviewed in TQ4 562) - Atari ST: 80%, Amiga: 80%, Melbourne House has teamed up with Pegasus to convert the successful title, Barbarian to the less powerful machines.

Hegor The Barbarian was taught how to fight by his father, Thoron, the amazing, dragon slaying and general bawling behaviour earned him both many enemies. One in particular, an evil master of magic called Hemon, hated Thoron and sent his dragon ally, Valourin to kill him - which, after a ferocious battle, he did. Hegor swore revenge and dared enter Hemon's underground kingdom in the hope of slaying both Valourin and the nefarious Hemon.

This is where you come in,

Hegor faces the ghastly inhabitants of the subterranean complex



beginning your quest at the opening to the subterranean complex, you control the monochromatic Hegor as he walks, runs, fights, and jumps his way through the caverns. Many obstacles and man-traps lurk in the complex, all nicely animated and deadly to the touch.

Control of Hegor, whether by keys or joystick, is via a type of cross-hair-like base of the playing area. The chosen action is highlighted in red and accompanied pressing the fire button of appropriate key.

Sound is minimal throughout, but this does not detract from gameplay which is surprisingly similar to the 16-bit versions. In all, an excellent conversion.

MACHINE: SPECTRUM 48/128

OVERALL 81%

VERSION UPDATE

WORLD DARTS

Masters' Ark

Atari ST: £9.95

AFTER last month's (mis)named conversion of the Spectrum-derived, Amiga-based arcade game, comes Binary Design's ST version. The essential game structure remains the same. Playing either against another player or one of eight computerised opponents, you must try and score 501 with as few throws as possible.

The dartboard is divided into 20 basic segments, with small double and triple score subsegments. On your throw a hand moves across the screen is deliberately sluggish and erratic response to joystick control. Guiding the hand into the right area and releasing the dart at just

the right moment are the keys to the game. After your three throws, player two takes control stage - represented by a bar on graphic of a darts tournament if the computer is playing.

The ST's graphics are occasionally disappointing - with side-on tournament, the player's proper can be exactly the same colour as the target. The dart board, although more perfectly circular than on the Amiga, lacks the subtle shading. Sampled sound effects, such as the announcer's northern accent, are up to Amiga standard. Unfortunately there are no skill levels, but although gameplay remains ultimately repetitive, the lack of disk access on the ST makes it more enjoyable to play.

ATARI ST: OVERALL 57%

Get on the info for World Darts



HEY, FATSO!

CHUBBY GRISTLE

Gremlin

Authors of *Chubby Gristle*, the Teague Software Development team, say the character of Chubby is based on the multi-story car park attendant near their offices. Teague, whose members previously worked for Gremlin Graphics, also wrote the Monty Mole series from which Chubby is derived.

Chubby Gristle is the latest person alive. Although grossly overweight he just can't stop eating. Controlling Chubby, your task is to eat through 20 screens of food in a level to reach the one for marks on the scores. Screens are all in the traditional platform game form, featuring animated enemies designed to make life difficult for Chubby, and life and escalators to help him reach high places. For a portly stoic person, Chubby has a surprisingly energetic jump, allowing him to leap onto conveniently placed objects such as barrels and barrels.

You can't park there
There's such a shopping in Sarsbury, or a driving session at the Pope John Proton all make desperate attempts to generate a few shillings - which is the main stumbling block of the whole

game. The possibilities to make the game amusing have been missed or, at least, not carried out to their full potential, leaving the frustrating feeling that *Chubby Gristle* is just too silly to be funny.

Each screen needs to be perfected before you can attempt the next, which is not an easy or enjoyable task with the three lives provided.

It is strange that such an ambitious software house as Gremlin have taken a step back to the platform game genre. If Teague had added something new to the genre *Chubby Gristle* may have been more addictive. One knows what to expect because it has all been done so many times before - and by the same programming team, *Chubby Gristle* is far too simplistic and annoying to make any impact on the Atari ST.

ATARI ST £19.95

Graphics, although bright and jolly, are reminiscent of a colourful Spectrum program and gameplay fails to impress - especially as only 20 screens are available. A bonus theme tune plays throughout but quickly becomes annoying. Chubby may find more appeal with the 4-bit formats - for a 16-bit game, Chubby falls short.

OVERALL 24%

OTHER VERSIONS

Chubby Gristle planned for release on the Amiga, Spectrum 48/128, Amstrad CPC, Commodore 64/128 and MSX.

"For a 16-bit game, Chubby falls short"

Chubby Gristle eats trespassers



WANTED

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VERSION UPDATE

Another brick in the wall

ARKANOID 2: REVENGE OF DOH

Score

Atari ST: 879.88

REVENGE OF DOH (reviewed in *COMPUTER* on the Spectrum 48/128, 8/16, and TOS/8000) is the Arkanoid DPC. (Doh?) makes one wonder if there is a link to the parodist of the *Breakout* stone game. If so, the game might be thought of as coming dangerously close. After all, what does the sequel possibly have over its predecessor?

Revenge of Doh is a pleasure to play: mouse control is very responsive although it would have been nice to have had a cursor option as well. The graphics are a colorful treat and quite mesmerizing to look at as you attempt to keep your ball in play. As would be expected of the ST, speed is not sacrificed and the velocity of the ball varies nearly believably in almost gentle bouncing off the bricks to completely manic action when things heat up.

Apparently simplistic and repetitive gameplay masks all manner of device developments such as balls which split into three, bats which turn into bullet-firing guns, and balls which travel through any brick in their way. The mechanics alien-sprites familiar in the original *Arkanoid* hover at the top of the screen in a similar way until the walls are broken and they can float about the screen confusing the action and deflecting balls when hit.

Sound is limited to the conventional high-pitched pings, but the vividly colored graphics more than make up for the deficit. With *Breakout*, *Arkanoid* impact on the market is difficult to keep the interest in this genre fresh, but *Revenge of Doh* manages admirably. It might leave some cold, but for most players it is difficult to resist having just one more go.

ATARI ST: OVERALL 85%

Revenge Of Doh it's a dweeb



Revenge of Doh with your nemesis: four low cables in The Empire Strikes Back

VERSION UPDATE

Mint crisps

THE EMPIRE STRIKES BACK

Score

Atari ST: 879.88

FORMERLY the second part of *Star Wars* trilogy, *The Empire Strikes Back* was first reviewed in *COMPUTER* on the Spectrum (8/74). The Atari ST version, like the Spectrum game, has been programmed by *Vector Graphics* and features fast, effective vector graphics which match the speed and animation of the movie.

The game consists of four parts and begins on the frozen wastes of Hoth as Luke Skywalker storms across the surface shooting Imperial probots. The second takes Luke into combat with the AT-ATs and the smaller AT-STs — low cables are used to bring the walkers to their knees and eventual destruction. Finally, you take the part of Han Solo as he battles

with Imperial pumping TIE fighters. Shoot the fighters and TIE fighters to access the fourth and final part which has you controlling the fastest ship in the galaxy through a deadly asteroid field. There are three levels of play, selected at the start of the game.

The Empire Strikes Back is a superb conversion, greatly improved over Star Wars, this is an arcade game down to the last detail. The graphics are animated extremely well, and move at a rapid speed. Forces are provided by a good rendition of the film sound track — including speech — complementing the explosive effects well. Though the game itself is an old one, the ST conversion is great and remains highly addictive.

ATARI ST: OVERALL 88%

SOLDIER BLUES

NINETEEN PART 1: BOOT CAMP

Controls

Inspired by the Paul Hardcastle song of the same name, *Nineteen* has been designed by John Lewis and Sean Conner. Rob Hubbard recreated the music. It's 1949 and you are an all American boy, have just turned 19. Life is good, filled with family, college and girls until the fateful day when your world is blown apart and you are drafted.

Up to four players can be recruited, their names entered and draft numbers given by the computer before play commences. Each player's progress is measured by their coordination, stamina, and morale

levels. The accuracy of target shooting, jump timing, obstacle jumping, and grenade combat moves determine the coordination rating, and stamina determines how long you endure each training event. Morale is a measure of your overall performance.

The first part is the assault course, and involves climbing walls, swinging along bars, leaping hurdles, and jumping

fight the instructor as part of boot camp training — Commanders screen





The driving section from *Jeeps from Minsk*—Spectrum version

roads and ditches. It consists of eight separate courses all of which feature time limits. Speed is vitally success. Obstacles are cleared by pressing fire to build up strength and releasing it when a meter at the bottom of the screen indicates full power. Points are awarded for obstacles successfully cleared in three attempts or less, and a bonus is given for time remaining. Foundation rules in this event: timing the release of the fire button to negotiate obstacles requires great perfection.

Jeeps creepers

Event two tests your shooting ability. You have two and a half minutes to complete each of the eight ranges in the shooting event.

A qualifying score has to be beaten to continue, with points ranging from 100 to 500 awarded for shooting soldiers (depending on which area of the body is hit). 1000 points are least easy if a soldier is shot. The lack of a crosshair on-screen makes the targets difficult to locate solely through the telescopic sight.

Driving a jeep down eight, lined

courses, whilst avoiding obstacles, makes up section three. Hay bales, cones, tyres, and fences decrease your speed temporarily and increase damage. This limits the jeep's maximum speed. Rocks, logs, tree stumps and oil drums also increase damage, and momentarily stop the vehicle. If the damage meter reaches maximum, the jeep

becomes undrivable and the event ends. There is no variation of speed as the jeep moves along and when travelling over hills it obscures objects on the road, making it impossible to avoid them.

The fourth event, unarmed combat, gives you the opportunity for revenge against the training instructor. Again consisting of eight rounds, but with an increasing time limit, four offensive moves are used to deplete the instructor's energy. To win the bout, your energy has to be higher or equal to his when time runs out. The event lacks any variation of timing or timing hit and is far too short for you to gain sufficient experience to stand a chance against the instructor.

At the end of each event, the players' ratings are displayed and an overall command map, from eternal to exceptional. Honour data can be saved for use in the follow-up sequel *Armadon Part 2*—Command Zone.

OTHER VERSIONS

To be released on the Amstrad (CPC) and Spectrum 48/128 (unavailable only) for the same price as other 8-bit versions, and for the Amiga at £19.95.

COMMODORE 64/128 Cassette: £9.95
Diskette: £14.95

The title screen is sufficiently moody and the accompanying music is not a bad rendition of Paul McCartney's hit. Sound, graphics and animation are polished, it's just a shame the gameplay is not of a similar standard.

OVERALL 62%

"Frustration rules"

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THE GIANTS OF FOOTBALL

TRACKSUIT MANAGER

Goliath Games

Doug Matthews, the designer of Tracksuit Manager is a familiar name when it comes to football strategy/management games, having previously designed The Double handed by Johnson Scenarios. That title covered the UK League and FA Cup matches, now Tracksuit Manager intends cleaning up on the international football front, this time through Doug's own company, Goliath Games.

The score for Tracksuit Manager is one of failure, with the country's top football team being denied a win in the World Cup. It's time to get a new manager and, as you are the manager in football management, you get the job.

The first task is to select the squad which will prepare for, and play through, the Nations Cup in the final and hopefully the World Cup transfer. As the game is set in the arena of international football management it is not restricted to the England team. You can choose from 32 countries. Once a team is selected, each player's name, position and if needed, club team must be entered before they join the squad. Each team is outstanding performance levels, playing characteristics and skills are based on the performance of the real-life teams themselves. After team setup, the eight league tables are randomly generated in preparation for the

eight options (once accessed), the first option advances the time immediately to the next match to be played. Scout allows the manager to determine the structure of his squad, defining the number of goalkeepers, defenders, midfielders and forwards. A report can be called up detailing a player's capabilities, reactions, skill, confidence and stamina levels - useful for determining whether they are fit enough to join the squad.

The number of caps gained and goals scored are also displayed. The scout option sends a scout to watch other teams and their players in action, reporting back on the team's playing style, line-up, overall confidence level and individual player's strengths and weaknesses.

Blow by blow

When your team is ready, the run option becomes accessible. Once

than other management games. Match details are displayed in a text-by-book manner, similar to real-life football commentary. The highlights scrolling up the screen with the pitch shown underneath - the current area of play is highlighted by a red bar. At half-time, player and team tactics can be changed and substitutes brought on if necessary.

The same option is similar to scout - except the manager watches a chosen match in its entirety and it can prove more informative than scout reports. Cut brings up the Nations calendar.

Using the team option, you may not only set all the fixtures to be played over the next month but also set up a single or four of 'friendly' matches designed to test the team's mettle. Save provides a tape storage facility (this option is included in the Commodore version).

Tracksuit Manager is played through each month of each year, moving through the Nations Cup qualification rounds in October, onto the finals and the World Cup. Every month, newspaper reports appear detailing how you are coping and your team's performance

so far. The game takes the traditional side of football management and expands on it without incorporating the financial side similar to players of Football Manager 1 and 2. This omission has allowed the programmers to concentrate on the most important part of football management, the players, their tactics and the all-important matches. The resulting program leaves the real standing due to its depth, scope and flexibility.

COMMODORE 64/128 Cassette £9.95

Simple but, really laid out, Tracksuit Manager wins no prizes for presentation. Sound is nonexistent and match graphics are kept to a minimum. This is a prime example of a game where it's the strategy that counts and the Commodore delivers the goods extremely well.

OVERALL 88%

OTHER VERSIONS

An Amstrad CPC version may follow later in the year with an Amiga and ST game in prospect. At present though there are no firm plans, prices or release dates.

"Tracksuit Manager takes the traditional side of football management and expands on it"



Scout your team in Tracksuit Manager - Spectrum screen



Up against France in Tracksuit Manager - Commodore screen

substituting Cup seasons.

The screen display follows the same format throughout the game, with the current move list at the top, the commentary and actions being displayed in the middle section and the menu commands taking up the lower portion of the screen. From the main menu

the match team is picked (including substitutes) you select the playing positions, individual's methods of play and the team's tactics as a whole. It is these tactical-specification screens which introduce the many variable factors that make Tracksuit Manager much more strategic and tactical

SPECTRUM 48/128 Cassette £9.95

The sheer volume of football data has left no room for anything more than primitive presentation. The Spectrum game is bland in appearance with no sound at all. Text is predominant but the screen updates it, at times, annoyingly slow. With no soundtrack it is amazing how the programmer squeezed so much into the humble 48K.

OVERALL 83%

THE

THE
ULTIMATE
COMBAT
SIMULATOR

WINDUPGATOR



the name
of the game

WINDUPGATOR is a first-person shooter game that takes you into the heart of the action. You'll be fighting against a variety of enemies, including a massive, multi-limbed boss. The game features a variety of weapons, including a powerful assault rifle, a shotgun, and a sniper rifle. You'll also be able to use a variety of tactics, including flanking and sniping. The game is set in a dark, industrial environment, and it features a variety of levels, including a large, multi-level boss fight. The game is a true test of your combat skills, and it's a must-have for any action game fan.

also available on
DOS and Atari ST
DOS \$69.95
Atari ST \$69.95

ROB STEEL'S GETTING ADVENTUROUS



STEEL SHAVINGS

The Spectrum rules the adventure genre yet again. Topologies have released their 1990/1991 games for the +3 - five of which have come my way for review.

Also featured: The Ghost For The Golden Egg Cup from Microfrontier/Amiga Egg Software. An unusual adventure, available for the Commodore 64/128 and Spectrum, it is a game to test ones lateral thinking.

Mortville Manor makes it on to the Amiga and the continued graphics and sound help to make it a winner.

Swiss company Level are about to release Ice and Fire, an adventure with more than one way to win, incorporating attractive, digitised graphics you can choose to play one of nine characters, ranging from a Thief to a Cleric. Unfortunately only three days are given in which to reach the height of your chosen profession and find a last resting place.

Level Nine haven't died yet! During the first week of September they are to release a brand new adventure, Lancelot. The second 99c to appear under the Mortville label, Lancelot comes in three parts incorporating over 80,000 words and high quality graphics. The adventure faithfully traces the legend from the founding of the Round Table through to the successful conclusion of the quest for The Holy Grail.

Level Nine are also set to release Gnome & Ingrid's Quest the sequel to Gnome Ranger in which Ingrid (Satan's daughter) battles the inhabitants of Little Moorings by managing to return home there.

Both adventures are to be released on all major 8 and 16-bit formats - £14.95 and £19.95 respectively.



Could this be the fabled Cemetery?



After the pictures make up for the cute look. Thankfully the translation of this version will be brushed-up for the final product. Design screen.

MORTVILLE MANOR

Lankhor

AMIGA Diskette: £24.95

Lankhor are a French software-company who, to date, have been responsible for games such as Killzonecs - reviewed in TGM 009 (37%). As such they are fairly new to the British market, and have yet to make an impact. Mortville Manor is their first UK adventure, and, as it utilises mostly sound and graphics, the problems of translation are minimal.

February 1991. I stand outside the manor, driving snow stinging my skin before giving to small mounds of cold merrucules which surround my face. I was born here, but adulthood and its accompanying responsibilities drove childhood thoughts and under the place hard and unkindly - Julia has died. She was a close friend to me, and her death occurred under circumstances which arouse my P.T. Genucity.

Somethings aries. I determine to find out what.

Max the Butler tells me in, his seems an amiable fellow and, contrary to popular belief, probably isn't a gilly until proven proven. Bringing me to my room he tells me that meals are served at twelve noon and seven in the evening, and a mass is held in the chapel every morning at ten.

I decide to explore the house



An imposing building



Action takes place in the chapel of Marilla Manor.



and by to discover as much as possible before midday lunch – where hopefully I will be able to gently interrogate the occupants as they gather to dine.

The chapel landing outside.

Rebustness the more business.

The mysterious Marilla Manor

How do you do?

my room reveals many doors through which I systematically search. Some of the rooms beyond them are procured, some are not. The stairs at the end of the landing look particularly interesting and further investigation reveals a little user manual at the top. A thorough but speedy search – people are apt to catch you when you're where you shouldn't be – rewards me with many items to ponder over. A photograph, some keys, a flute and an old book.

The chapel and other have strange engineering nestled into the stone – the meaning of which may be gleaned from the master of the manor. Outside, it's available for the inexperienced adventure to explore its depths and venturing too far into the snow-covered surrounding area causes an early frosty demise.

In a manner of seeking

Most of the screen is taken up with an attractive graphics representation of your current location which is usually accompanied by suitable sound effects or music. Completely mouse-controlled, the system is

simply itself to use. The menu headings are, Gaps (a reminder of the software), the objects carried, then (usually available to move his, tell is shown of actions such as Look, Turn, Read etc), Staff actions relating to you or objects carried, and the game's present with whom you may converse.

Conversation with characters is possible via another menu which displays a list of available subjects. Those interested reply in speech complete with French accent and are sometimes difficult to comprehend. Fortunately you can get them to repeat anything they might say. The more you discover about the manor and its inhabitants the longer the list of subjects becomes. However, this does not necessarily mean the interviewee

will give up any information he or she possesses. Prudence and discretion are required at all times to gain knowledge.

Marilla Manor is a pleasure to play, occasionally frustrating but always intriguing. It takes you gently by the hand and cleverly reveals its secrets as you search the locations and question the suspects. The first in a series, this is a great adventure which will hopefully be at least matched by its promised sequels.

**ATMOSPHERE 83%
INTERACTION 78%
OVERALL 81%**

TOPOLOGIKA SERIES

Topologika

Originally written for the Acorn computer some years ago, Topologika have at last released their range of adventures for the Spectrum +3. As five have found their way to my grabbing hands, and space won't permit full reviews of them all, may I present small but beautifully formed examinations of *Philosopher's Quest*, *Kingdom Of Harts*, *Countdown To Doom*, *Return To Doorn* and *Achelon*. All allow the player to link commands via a comma, or 'Then'... They understand 'Get Air' and 'Drop Air', and they also feature a Save/Load game facility and include an in-built help routine.

PHILOSOPHER'S QUEST

Spectrum +3 Diskette £9.95

Sniffing around old junk shops is a pastime of yours, you enjoy nothing better than to root through dusty tomes and antiquated trinkets in search of interesting items. One such shop, just off Market Street is the home of an object which is to change your life – a magic wand.

If used at midnight, wishing is a temptation that cannot be resisted.

What took place in the next few seconds is hard to recall. It was as if the world has been inverted and you along with it. Darkness and a swirl of non-existence reigned until the swirling ceased and you found yourself back in the shop.

Only it wasn't the shop! You had been transported to part of an intricate cave system. As you struggle to make sense of what's going on, a voice in your head tells you that the only way to get back to your world is to find treasure and bring it safely back to the location, ensuring sufficient payment for its use in the future.

You begin the quest for freedom in the shop, with a choice of objects to aid your task, a healing,

confuse, keys, a sausage and an awaking. Only two of the five may be taken out of the shop, so a careful decision is required – usually without giving too much away. This may be taken if you these are out through the door.

Going South leads to darkness and death if light is not found. A simple enough puzzle to solve, although how you can see the lamp to pick it up in the dark is complicated.

From here the trek through North/South leads to a series of anterooms, gloomy corridors and cave mazes in very reminiscent of *Colossal Adventure*, *Classic Adventure* and games of that ilk.

That the game does not recognise 'Quarrier' should not deter potential players for players and their uses are sufficiently explained in either the instruction booklet or manual.

Philosopher's Quest shows its age but you can't help a good shudder down and Topologika's wisdom is fine.

**ATMOSPHERE 68%
INTERACTION 54%
OVERALL 61%**

THE QUEST FOR THE GOLDEN EGGCUP

Mastertronic/Smart Egg Software
Commodore 64/128 Casette/21.60

Smart Egg Software made a name for themselves when they released *Rage's Revenge*, a successful adventure which still has many people pondering over its devious puzzles. The team at SES follow it up with another adventure which uses an original, if fantastic, plot concerning God and the loss of his golden eggcup.

After strolling down the Nile, London overtake you and before you know what's happening, you step out in front of a speeding QJ. When your senses return you find yourself standing in the centre of a golden temple. God approaches complete with tutani and tells you that in return for finding his stolen eggcup he will resurrect you - just in time for world war III. Failure to carry out this task will result in your soul being turned into an egg which God will then eat.

Humour (much like God) is

comprised and the game should be approached with tongue planted firmly in cheek. Wacky interaction characters add, however, the three main ones being God, Dandel and Thorin, all very odd pieces (mostly at the expense of The Hobbit) but ones which work well in the game.

For Gods sake

Beginning in the golden temple, the way to progress is down. A quick look around rewards you with a multitude of objects.

Paths, drawings, railway

and

You pass in a small room, in the corner of the room is a tiny little box.

There are now exits to the south and west. Dandeloff returns...

GETS HOT HE SODDASH LETS STOP.

Approach a game for text-based adventures

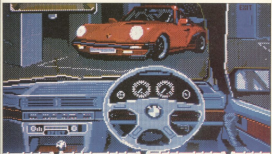
stations and a guarded but great you on the lower level and strange items such as a dead Sherlock are yours for the taking. Successful negotiation of a simple maze leads you to a room in which is placed a stone wall. When it is set upon, you are proceeded backward to another room and access to the door.

Although humour is usually a cut-out in adventures, the comic elements in *The Quest For The Golden Eggcup* are surprisingly amusing. Via from children, they are a delight to encounter and bring relief from the taxing

problems faced on your quest.

The text is more than adequate and although the character descriptions are sparse, the graphics that accompany them help to create an atmosphere. As a budget price this is one that should not be missed, mainly for the fun factor.

**ATMOSPHERE 77%
INTERACTION 76%
OVERALL 77%**



CORRUPTION

Magnetic Scrolls/Ambient

A little help to get you started... my thanks to Bruce Marshall of Complex, Cheshire.

Get everything from the cabinet in your office and proceed to the hotel as soon as possible to retrieve the cocaine from the car.

Take the lid to the cleaning room and return to your secretary's

office to take the envelope containing the cheque for Char-point.

Go to the underground car park and unlock your BMW, get the newspaper from the glove compartment, break the floor's window with the newspaper and take the folder containing the affidavit.

Go to Theresa's office for 10,000 ans, when she leaves get the key from the drawer and later from the shredder. Unlock David's door

and take the tape from his desk. Go back to your car and play the tape.

At 11.25, dial Peter to overhear a conversation between Bill and David. Go to the restaurant to keep the lunch appointment with your wife, Jerry.

On leaving the restaurant you are pushed under a passing car and subsequently taken to hospital. Wait for the nurse to leave and get everything from the cabinet

and the empty bed. Go south and take everything from the locker and the microscope from the polar bear. Go north then east to actually get everything in the police case and wait 10.30.

If you have any tips or maps that you would like to add to my own to pass on to TGM readers, please send them to: STEVE TGM, THE GAMER MAGAZINE, PO Box 10, Ludlow, Shropshire SY8 1BB.

TELEREVOLUTION! TELEREVOLUTION! TELEREVOLUTION! TELEREVOLUTION!

Things sure move fast in the zero gravity atmosphere of satellite television! There seem to be contradictory announcements every other day. But the truth is much more bizarre than all the hype.

As you read this, every single one of the European satellite TV channels is losing money. Millions and millions vapourising into space. Whoosh. Yet the money men are jumping on the space bandwagon like fleas on a dog, lured on by one thing: the prospect of huge advertising revenues.

Last time I wrote about direct broadcasting from space in TQM was nine months ago, and I was foolish enough to make a few predictions. Okay, so I got the names, prices and politics right, but I blazed on the time-scale. What I thought was going to happen in 1990 is happening right now.

Firstly, the gear is getting cheaper. £1,000 last year, £200 today, £200 by Christmas. Secondly, the gear is getting smaller, with nine-foot wide booster dishes requiring planning permission giving way to a 40-centimetre belly that you can stick to the window. Thirdly, the old regime is collapsing, with the television licence under fire and a Government White Paper about to free up regional TV. The Telerevolution has begun and it will affect everyone who owns a TV set. And that means you!

So far, I have been able to find a clear, simple analysis to guide me through the mess, and to, well, typical modesty, I am forever in debt myself. Here goes then, a past and future history of the telerevolution, and what it means for British viewers.

July 1923

Television was invented and patented by Vladimir Zworykin, a refugee from the Russian Revolution. The first television image was transmitted on October 2, 1923 by John Logie Baird, a former food polish salesman, part-buttler and mediocre actor technician. On November 2, 1929 the first high-definition TV service in the world was launched from the Alexandra Palace by the BBC, not much happened for 20 years or so,

until the complexity of the feed was given a hefty boost up the backside with the arrival of commercial television in Britain. Since then, British television has run to a couple of major innovations every decade, satnav in sailing plus BBC 2 in the 1960s, colour and all-day transmissions in the 1970s, home videos and Channel 4 in the 1980s. And as the timescale runs before us the whole show is up for

"The old regime is collapsing... the telerevolution has begun and it will affect everyone who owns a television set"

grabs, thanks to the dismantling of international barriers and satellite TV.

August 1988

There are 30 satellite channels beamed at us from Europe right now, most of which I reviewed in *Horizons Above* (TQM88) there is an update of what's in order today.

SUPER-CHANNEL. Free. Now into its second year, the best of British' midweek originally broadcast 1990 and TV programmes, but now includes American soaps, *Captain Power* (aired in Scandinavia tonight), Dutch comedy and the pop pop of *Music Box*.

SKY CHANNEL. Free, but may well cost a lot if they scramble their signal in a year or so. Over six years old, and Europe's first satellite station. Early morning Scandinavian show, followed by morning kids programs, pop videos, adventure series and interactive TV with the *Captain Power* cartoon.



"Amstrad is knocking out one million 50cm satellite dishes over next year, at a price of £199"



sport. A news headlines service this and beyond, and the *Deadly Fanned Storm* show looks promising.

THE ARTS CHANNEL. Costs £30, but nobody pays it, because the signal is unencrypted! Taking over the day and every midnight, superb drama

The Amstrad Fidelity satellite system is quite a whiz

and music from all over the world.

THE CHILDREN'S CHANNEL. Free at present, but will be changing £12 to £18 a year when they start in 1988-89. 10m to 10m of tacky cartoons and cheap studio-based shows, plus occasional wildlife

programmes and *World Gunsmoke*.

CNN INTERNATIONAL. Supposed to be for private cable distribution only, but anyone can pick it up! Excellent US news service, and live action which puts British coverage to shame.

MTV EUROPE: Free, Round-the-clock music videos, trailers with extras. But getting better with regular slots for total favorites, New Wave and Top.

PREMIER: £75 a year. An average of eight low-office smash movies a day, with about half after 10pm.

LIFESTYLE: £30 a year, which includes subscription to *Screenport*. Offer drops to the low-lead, American game shows, Austrian soap, *Russell Grant's* house-wives, and a British *Daniel Hamilton*. Undoubtedly the small of things to come.

SCREENPORT: Seven hours a night of everything from Hollywood to euro wrestling. What, at least it keeps *Lifestyle* off the air!

RADIO RADIO: Free. The most rapid development, launched last month by Virgin Broadcasting. It's a British sat-at-night radio station. If you live in the areas covered by Yorkshire Radio Network, GYFM, Radio Trent and Radio Forth, you don't have need a satellite dish, just tune to your commercial radio band. Then turn off to the studios of Paddy May, Jonathan Ross and Noddy Howe.

As well as Britain, the most specialized stations are listed as follows. Free, unrecorded reception is decided by data.

WOLFFSLEY: Premium US programming.

FRANC: French language news, music and soft porn.

FLAMANT: An excellent quality stream of movies.

ENIGMA: Dutch-to-English.

TELECLUB: Dutch-German movies and soft porn.

TV SPORT: French language sportspart.

SAT-1: Country entertainment for US viewers.

2-ENT: German equivalent to Channel 4.

RAI-LNO: Italian entertainment channel.

CANAL 18: Spanish equivalent of ITV.

VIDEOP: Superb unrecorded global news.

In addition, there are a further ten channels, all contended for by business and foreign language specialists.

November 4th 1988

After Ariane Flight 27 blasts into space, she will be carrying the most important entertainment satellite so far in her belly: the *Hotbird* *Astra*. As she begins beaming down to it is renamed *Cable* this Christmas, and the first channels to come on are all owned by the man who thinks that *The Sun* is a newspaper: Rupert Murdoch, assisted by the man who thinks that computers are tubes of toothpaste, Alan Sugar.

Amidst a screeching out on million *Bliss* satellite dishes over the next year, pitched at the breakthrough price of £150 including VAT and the all important tuner, Alan Murdoch has done it for real: all of the topography by at least six months in the satellite war, as well as to bypass the current debate about sex and violence on British TV (satellite stations are not

restrained by the new government watch-poodle). Here's what's coming up from Murdoch.

SKY NEWS: 24-hour continuous news, relying on location-reports from global TV stations as well as its Murdoch-newspaper resources. God help us if what he's doing is *The Sun* and the *News Of The World* is anything to go by.

SKY MOVIE: Feature film for the masses. This channel will be in heavy competition with other established movie stations, as well as the video rental market, but Murdoch won't have any problem getting the rights to anything from 20th Century Fox. He owns it.

EUROSPORT: 24-hour coverage of all sporting events covered by European national broadcasters, including the BBC. *Soccer Sport*, which came by BBC Sports, has already tried to hire it. Denied by the European Commission for monopolizing, but they don't stand a chance of stopping it. They are obviously wrong. But all of Murdoch's new commercial channels get to be completely free, whereas *Sports* and *Lifestyle* and *Soccer Sport* cost thirty quid a year subscription.

SKY CHANNEL: 18 hours of "general interest" (whatever that means) plus six hours for the arts. Sky has already discovered 140 million acres it hopes and no doubt another 240 million is available to boost the 11 million acres where it is available throughout Europe, Britain and Ireland at present.

August 15th 1989

Even though *Astra* will have a six to nine month lead, its monopoly is destined to be short-lived. The real satellite war begins next year when private McDonald Douglas *Comets* make plans to launch the British Satellite Broadcasting pool into orbit. £800 million of quality and money, and it's aimed for half a million paying subscribers by the end of 1990, rising to two and a half million in 1992. With a budget of over £200 million, they might just do it, especially as they're spending £100 million on new programmes in the first year alone.

The good news is that the *Bliss* satellite will only need a mini satellite dish called a *pari* window box, a 40cm dish will suffice anywhere in Britain, and the cost will be surprise, surprise! £195. The bad news is that the *Aristal* system won't work for *Bliss*. When broadcasting begins in October 1989, this is what will be on offer.

GALAXY: Round the clock light entertainment for cinema, with a very interesting experimental slot for teleshopping.

JO-JAO: Amateure telecinemas, new ideas are already being commissioned, but PBS isn't giving much away because we don't want someone else calling out and questioning us. If the new ideas are anything like as excellent as *The Doctor*, then I can see vast numbers of adults tuning in.

SCREEN: Four times a night, but you will have to pay an additional £50 a year to watch them. Due to thousand moral backlashes, all *Bliss* receivers are to be fitted with a *Parental Lock*, designed to keep infant eyes protected from gore and genitalia. The parents will probably have to get their kids to show them how to operate it, just like they do with the video.

NOW: 18 hours a day in direct competition with BBC and ITV news, sport and current affairs. One of the most exciting satellite proposals is scheduled for the evening slot, attack and classical concerts. This will be in glorious mono, and either live or digital stereo-quality.

Other channels may well find themselves on either the *Astra* or the *Bliss* satellites, and these include:

LANDSCAPE: A surreal idea, consisting of music and mental pictures.

BRAND: The existing cable channel that specializes in village movies.

VIDEO VIDEO: A specialist channel showing independent films.

ROMA: *Dracula*, drama and musicals in Hindi.

February 1990

These are not predictions, events are moving much too fast to get into that game once more. From the information that I have managed to gather to date, the following things are highly likely to happen in 19 months time.

Britain will be enjoying Channel 4, the new national commercial television station. The BBC television licence fee will begin to be phased out. British households will be able to watch BBC, ITV and other British private television channels anywhere in Europe. BBC 2 and Channel 4 will be launched by satellite as well as sea-cable.

Teleshopping, bulletin boards, electronic banking, travel agents, estate agents etc. via domestic receivers will begin to make the High Street concept redundant. The worst shortage of decoder chips will end, and satellite receiver/units will fall below the £100 barrier. A flood of new consumers will opt for the unrecorded free systems, and the subscription channels will be forced to abandon their charges. At this point the television revolution will be over and the real war will begin! The generals in this war will be (in alphabetical order) Alan Bond, Richard Branson, Telecom Canada, Michael Grade, Robert Maxwell, Rupert Murdoch and Alan Sugar. The victors will be those who can win the biggest slice of advertising. The quality of programming? Who knows, and how on earth will you profit above excellence, who cares?

Next month: Have you passed your driving test yet? No? By the time you have, your dashboard may well be all-singing, all-dancing and showing cartoons on your windscreen. Del Crockett's focus playing with techno toys again, this time the computerized screen versions. Test drive into the future with TSM.

"The BSM satellite will only need a mini satellite dish nailed to your window box"

"The quality of programmes? Who knows, and as long as they value profit above excellence, who cares?"

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ISSUE TWO OUT NOW

GOING RIGHT OVERBOARD

Derek Jameson, Aussie soap stars and a game of Oedipal frolics designed to show your friends just what a warped nutter you really are. Surely some mistake? Do we mean TGM's going overboard? We surely do!

Do they mean us? "Yay" roars the crowd. "They surely do!" If it isn't the loud-mouthed Londoner Derek Jameson host of ITV's celebrity quiz show *Headlines*, why should we be mentioning him? Because *Paradigm* are releasing a board game connection to the quiz show. Like the TV prog, *Headlines* will take the form of a trivia quiz based on the headline stories in the major papers over the past year. Specialist topics such as celebrities, politics and the Royal family can be played and the winner is the smart-arse who knows it all.

Paradigm's TGM (mentioned in TGM 200) should be available by the time you read this and there are deals being struck up to turn the resulting word association game into a TV programme (hosted by Mr Jameson no doubt).

Wildside Games have two

new titles available - *Whisper* (inspired by its title, *Whisper* is a trivia quiz game in which the objective is to correct four playing cards by answering five questions. Incredibly easy if you don't put on your tin. Battles with other unimpaired players, lack of the dice and a whole lot more are intended to make the game more complicated).

The second *Whisper* title is the *Word Game* a sort of different *Scrabble*. The playing board is divided up into squares and each has a letter. The objective is to form around collecting useful letters and building words. You can interrupt the other player's path and the board and the accompanying action cards can affect your progress. All you have to do now is to put the letters together to make words and get the spelling right.

the board. These can either make surprising statements or further your progress. Points are collected every time a character is added to the storyline (two points) or an action card is used (1 point). When the board and the story is completed the winner is the player with the most points and has the honour of reading the script. Now, just why did Des and his friends in front of him. Marge who would mysteriously disappear the following day...?

THE VERDICT

If the board and cards work a really amusing script can be built up - but the fun factor changes every time it's played. *The Neighbours Game* is best played occasionally - we played it four times in a row and found it repetitive, but playing it once, a few days later, it was most enjoyable. Though the packaging and board is slightly tacky the game provides a few laughs if you're a fan of the soap.

THERAPY

MM Games, £18.95, 2-6 players

First mentioned in TGM 200 Therapy probes your inner thoughts and quizzies your knowledge of that strange creature, the human being. The board has a *Therapist Panel* that about it and the game is played in a similar way. Players travel around the board on the roll of the dice, covering the six question sections - infancy, childhood, adolescence, adulthood, senility or coma.

Landing on an insight segment (four per question section) results in the player having to answer a question relating to one of the six subjects. Get it right and a peg is won to plug into your therapist's couch, which acts a counter.

Private therapy sessions take at each corner of the board, one per player. Should an opponent land on one they receive a question from the therapy card pile. The therapist asks a question (along the lines of: On a scale of one to ten how sexual are you?) and the patient writes down the answer on a piece of paper. The therapist then blurts out his thoughts on the subject and if the

two answers match the therapist wins a peg and the player has another turn. The group therapy segment works in a similar way except rather than just the therapist deciding an answer it is discussed between all players.

Really squares pegs at home on the board and these are questions based on the famous infant test. The chosen therapist asks the player what an infant, picked from a selection of 20, reminds them of and if the player's answer matches the majority answer on the ready card the player wins a peg.

The advice is the player who collects six pegs, one from each section and passes the finishing post.

THE VERDICT

Therapy is a highly impressive game, well devised and thoughtfully enjoyable as you and your opponents, squint at the probing questions and revealing answers. The packaging has a good design and the board and question cards are clear. Best enjoyed when all players are feeling relaxed and honest is a good few days. Therapy is certainly the most entertaining personality game on the market.

Get yours, you need it! Therapy from MM Games



THE NEIGHBOURS GAME

Crown and Andrew, £11.99, 2-6 players

Primed by the critics, loved by the viewing millions *Neighbours* the Aussie soap opera, has now been transformed from a hit daytime TV show into a board game. The theme of the game is to construct a three-room show using script cards to form sentences. The more players the better each player is dealt six cards comprising character cards (Shane, Ridge, Mrs Marge) and action cards (Rouge the dog, the

drunk... and) and action cards (... and live in).

Players take it in turns to place cards on the board to form a story line. The cards put down must form part of, or a whole, sentence when a player runs out of cards or can't do anyone to the story with the cards they possess the next player continues. Used cards are removed from the board. So a session with the next player.

To put a bit of kick into the game there are seven Wild segments on

How you get paid and *Neighbours* - The Board Game



Attention software business!

One of the authors quoted in the article is researching software law for colleges. He would like to hear the opinions and experiences of software houses and programmers. Write to Barbara Page, at the Barnfield Page, at the Barnfield address on the contents page and your letter will be passed straight on to phone Barnaby Page on 02845 5851.

Look, feel, but don't touch — Apple

FOR a firm that prides itself on user-friendliness, Apple Computer has been going for a fight. The real reason, according to some commentators, is compensation for its famous 1980 lawsuits, suits, mouse, pull-down menued environment.

Earlier this year California-based Apple took on one of the biggest American computer firms, Microsoft, who produce the MS-DOS operating system for PCs.

Apple sued Microsoft's Windows 3.0 and Presentation Manager, user interfaces developed for IBM's new PC line, were too close to the 'look and feel' of its Mac system.

Microsoft retorted that a 1985 deal with Apple, which allowed them to use the Macintosh Windows interface, covered present and future software programs; look sure of that now.

On no, it didn't, said Apple. A spokesman at Apple Computer in Cupertino, California told TQM that the two are heading for court on September 23.

Meanwhile, dozens of articles in the PC press have pointed out the useful bits: the core of Apple's previous interface was a trademark in the United States, dating back to the 1970s.

Copyright killed the video star

As a shock move this spring, video owners will find they wanted to stay

IS THE LAW STILL AN ASS?

Long ago the subject of software piracy attained the position of most talked about magazine subject. Through over-discussion, many hoped the problem would go away, but as Barnaby Page finds out, it's worse than before

Try to imagine 700,000 game cassettes laid end to end, 50 miles long, all the way across London, stretching from seaside Brighton far, far into the fields of Cambridgeshire. That is the size of the piracy problem. The latest estimate from the Federation Against Software Theft (FAST) says that games software houses lose 'certainly into seven figures' every year from illegal copying.

There's probably not one company who's producing games software who has not suffered a loss from piracy. FAST Coordinator Bob Hay told TQM:

'And a MCFI poll revealed in 1988 that a staggering 70% of 14-to-17-year-old gamers admitted copying.'

Says Hay: 'We get the leading groups who distribute, just for the hell of it... the pirate groups, who resemble these CB guys, give themselves pseudonymous names and fuck into programs, alter score routines and swap among themselves.'

That's just in the games world. Piracy of 'serious' software is widespread too, though it often bears more of the hallmarks of organised crime (than schoolyard swapping). Look at the size of the whole software business — well over £30 billion, according to a US government study — and you'll see that line of pirated cassettes extending halfway across Europe.

Jumping through loopholes

Amazingly, until 1985 software piracy was not strictly illegal in the UK. When interpreting the law is concerned there arent thousand shades of grey, and no one real greyer than software lawyers.

But in 1984 Apple Computer, manufacturers of the Macintosh, won a historic victory in an Australian court when the judge decided that source code — uncompiled code in a language like BASIC, rather than machine code — should be protected by copyright laws just as 'literary works' are.

British software houses wanted their country to follow the Australian example, and FAST was set up 'with a view to changing the law'. It now has 150 companies as members.

Westminster soon decided: in 1986 the Copyright (Computer Software) Amendment Act was passed. In theory, it gave programmers and software producers the same protection that authors and book

publishers have: exclusive rights to reproduce and publish it until 50 years after the author's death (the copyright can be left to someone else in a will).

There is no need to register — copyright starts as soon as a program or book is written.

It's a rip-off

But programmers, software houses and their lawyers all found themselves immersed in a sea of legal confusion — not so much in the area of piracy, which is now clearly illegal, but in arguments over games. Often one company will claim that another has copied its products, as recently happened when US Gold accused titles of using ideas from Hasbro's Bionicle in Commander.

Robert Bond, solicitor to Danpak, title and licensee, explains: 'The problems arise when two companies bring out similar games at the same time and one doesn't think it's going to last out to the other. That's when the lawyers start lying.'

'There are only something like seven different computer games, and everything else is bound to be a derivative of those.'

So it's nearly impossible to prove when does a rip-off become a breach of copyright?

An executive of one software house involved in a recent dispute deplores: 'How do you detect if it's 'look and feel'? What is original, that is the question.'

He shows how hard it is to prove that the similarity is intentional, not just a coincidence. The computer only scores so many ways, you can only have so many sprites on the screen. Space Invaders was a better example — there were actual byte-for-byte resemblances (in some of the code). But if you've got, say, 100,000 words in a book, it's a little in common, that's much harder.'

Japan's years, pioneering agent at London-based Marjoco Mori who represents more than 30 games programmers, feels the law could go too far. 'If you want it to stick across the board nothing original could be



produced. Look at Commander — if every Defender was pursued you'd have nothing in the streets.'

So clearly the games are settled out of court — such 'look and feel' cases are expensive, complicated and not clearly covered by any law. As Bond, who works at Sonlight and Buxton in Burton on Trent, says: 'It's (50-50) — it depends whether the judge had a good night the night before.' After ten years in the business, he's seen only two cases go to court.

And Jeremy Rogers, US Gold's solicitor at Birmingham firm Hasbrouck and James, points out that anyone trying an obvious rip-off will be faced of going to court. 'If it's that blatant, we'll probably get them to back down.'

Just my bill

There was nothing when the House



Of Lords proposed new copyright laws last year – computer firms of every size hoped it would finally make things clear.

But they had no such luck with the Copyright, Designs and Patents Bill, now in its final stages in the House of Lords. Hay suggests that 'because of its high-tech nature, the Bill probably won't be major headline... without them being computer experts and at the same time experts in film and entertainment, it was a difficult job'.

Unlike American software law, it won't cover 'look and feel' – what the US calls call the 'sequence, structure and organisation' of a program.

And a storm blew up this last April when the Government planned to allow thieves to rent out software as well as 10 months after its release. Two major US business software firms, *Bainbridge* and *Microsoft*,

said they wouldn't release any more titles in Britain if that became law. A spokesman for the British Computer Society called it 'unworkable'.

They charged that the Government didn't realise how much business software is sold after its first year on the shelves – quite apart from games, which can be sold almost a year later through full-price, budget and compilation releases. Rental libraries would put an end to all that and bring down dozens of software houses, it was predicted.

F&T's Bob Hay and others persuaded the Department Of Trade And Industry to back down and now there will be no renting of software unless the copyright-holder agrees. 'They don't understand the true nature of the industry, but it was satisfactorily resolved', he says. Perhaps the biggest argument

came over blank tapes. For years, record labels have been putting in a law that would pay them a fee for every blank tape sold – because, they say, most blank tapes are used for illegal copying. Software houses have ignored the call for a blank-tape levy too. But despite the Government's early intention to make that law, they abandoned the plan, may recall: 'The only title authority was over the blank-tape levy'.

Exploitation?

For programmers, the squabbling software houses are at very well – but what they want is protection for their own work. In the early days of games, there were frequent tales of programmers being paid a pittance for bestsellers. Jon Pearson (*Power Quest* series, *Masterdug*) got just £100 for his first hit, *Nuclear Madness*, in the early Eighties.

He recently recalled that 'most programmers are taken for a ride from the start'.

Jason Lyons makes sure his clients' contracts protect them from that, but there's still a legal difficulty – like many in software law, it stems from the fact that you can produce more or less the same game from two completely different sets of code.

He explains the distinction. When someone is signed up to produce a game, algorithmic copyright remains with the programmer, but the actual game's copyright remains with the publisher. Legally, the programmer simply gives the software house the right to publish their code 'over a limited period'.

But are there no rights in the game construction or gameplay because they are created by the software house?

Feudless programmers themselves can also trust software houses into trouble. Flood observes that many 'are damn good at programming but have no business sense. They don't see the inappropriateness of taking ideas from one company to another. And then people shoot fire and ask questions later'.

Patience banded

Many software firms would like patents for their products. It's rare in the software case against someone who has copied off your product, because they have to prove they haven't – whereas in copyright cases you have to show they have.

And, says Flood, patents are 'argued with a damn sight more credence than copyright – it's power by your elbow'.

But the patents law specifically says that computer programs are not patentable. The programmers and software houses are left, everyone says, forgotten by the law. F&T continue to pursue the cases across those miles of legal ropes – and though they had a software patent sent to prison for the first time in January, legal experts agree that a copyright law conceived in 1904 misses out many important aspects of new technology.

Says Flood: 'I don't think the 1985 Act achieved anything. Nothing is the new Bill going to achieve anything either'.

At least, that was the message that came from newspapers and the Labour benches when the Government tried to outlaw flame taping.

The Government put a clause in the new Copyright, Designs and Patents Bill to outlaw 'flame taping' – but it could be legally tested – provided the tapes were made after 28 days.

Labour called it 'bizarre'. Reporters seemed to think that it was a move to make video-taping illegal.

Eventually, in July the Government dropped its plan. And they were only trying to help us.

Around the world in 80 clauses

COPYRIGHT, copy right? Thought about 100 of the world's leading nations having international copyright agreements, privately governments believe that too much protection is a bad thing.

In some Third World countries, minimal software copyrights are not nearly a reason to block-market trade – in India, for instance, American software houses Lotus foundered because of its world-famous accounting program 1-2-3. Used for a few months of their US price in Singapore.

My program right or wrong?

Programmers don't just need money – they need their names to go on decent games. And it seems that after 40 years of leading British authors and programmers will get the so-called 'moral rights' that they should have had after a lawsuit made in 1984.

Moral rights, which other countries have had for years, enable authors to be named on their creations, and to stop them being published if there are any 'unfavourable modifications'. That's the way the new Copyright, Designs and Patents Bill should do.

Programmers' agent, *Legal Lions* explains how it applies to consumers: the software houses must come back to the programmer as to whether it's worth doing.

FANTASY GAMES

CURSE OF THE MUMMY'S TOMB

A Boardgame For 1-4 Players

Games Workshop, £14.95

Curse of the Mummy's Tomb is Games Workshop's latest boardgame, featuring a slot together 3D board representing the interior of the Pyramid of Khonsu which the players must strive to recover the legendary River of Life. Immortality is the reward for the victor - for the loser, death awaits in the form of poison darts, descending rats, mummies, giant serpents, vapors and of course the undead Mummy host!

Players of GW's previous boardgame *DungeonQuest* will be surprised to find full-sized metal miniature playing pieces for the four players and the dreaded Mummy, together with brief and almost always clear booklets telling you how to play and specifying the various actions of the game or occasionally hand pieces. You'll also find full-colour playing cards, the board and lots and lots of those funny little blue cones to use as counters.

The game can be played solo or by up to four players, taking on the roles of such famous adventurers as the San Francisco private eye Marcus Harrison and the world-famous Professor Feynman Clusking. Play of the game is a lot less complicated than that of *DungeonQuest*, and thankfully there's scope for players to interact with each other. *DungeonQuest* was basically a solo game for 1-4 players.

Each player receives a number of cards which can have various functions, either featuring monsters, traps or treasures that may be found within the pyramid or are possession cards which allow a player to progress through the pyramid. In a given turn a player may either swap some or all of their cards for Tana Leaves - monsters that can be used for replenishing lives or for protection of the Mummy, or move his or her piece by trading in the appropriate Move card. But that's not the other players may add cards on their own to move the piece further, possibly in exactly the wrong direction! Depending on the final resting place of the piece, the other players may lay further cards to confront the hapless adventurer with monsters, traps or perhaps treasures. There are death with using a system of characteristic scores - each adventurer has a score for Cunning, Ego/Intelligence, Fortune and the like and must make a dice roll based on that score to avoid a monster or trap. Failure can result in the loss of a life or some other inconvenience. Players then replenish their stock of cards and play moves round.

Astound danger is provided by the Mummy, the most fearsome demon

of the pyramid, who is moved by an entertaining bidding system. The player who bids the greatest number of Tana Leaves gets to move the monster towards his or her preferred victim.

In general I enjoyed *Curse of the Mummy's Tomb*. It's an entertaining game with plenty of possible events. However, I did find the end of the game a little anticlimactic - Once a player reaches the Chamber of Osiris where the elixir is found they must succeed in a number of dice rolls which may take several turns to complete and achieve victory. But there's very little the other players can do to hinder the process except hope to reach the chamber themselves and complete their dice-rolls first.

Another problem is that the four-player game can go on for a very long time. With three players able to play movement and trap cards to hinder the fourth, play can continue for ages with no-one making any real progress. You're going to need that River of Life by the time you get to it! The game probably works best with three or perhaps two players.

Overall, an attractive and fun game, though I'm not sure about its long-term appeal. Once you've seen and played *Curse of the Mummy's Tomb* you'll want to

IN BRIEF

I don't normally feature miniatures for role-playing and wargames, principally because the range carried by most games shops these days is so large that even collectors of miniatures probably have the latest releases long before they would get a chance to read this column. But the press-release for this set of three 1:48 scale plastic Khonsu caught my eye. After peering to the side, Citadel's "newfound skills with plastic" and the "massive scope for imaginative conversions" the artist had the decency to end on a mildly sarcastic



The Khonsu Assault Vehicle



The Twenty Hunters

note: "I expect you will have landed with sheer delight by now". When I registered consequently I noted that the Khonsu of the title are in fact armoured assault vehicles for your Khamsarun 40,000 Space Marines and Imperial Army. The three bits are identical but the box includes a full-colour painting chart, statlines and suggestions for customising your models, and will set you back £9.95.

Tatone Marlatt is the latest release from West End for the wonderful Star Wars roleplaying game (regular readers may have guessed by now that I'm something of a fan). Unlike the Star Wars Campaign Pack which consisted of adventure outlines, this pack has a single full-length adventure with steps for anything from one to five sessions, an introduction to the main characters of his or her own the referee wants to work with.

As the title suggests the action takes place on the desert planet Tatooine in the original movie, and features a desperate quest for the ageing hero, Aker Tullon, who is in hiding somewhere in the desert. The players must find him, persuade him to join the Rebel Alliance and escape before the Imperial army is found.

As you'd expect from West End the 32-page adventure booklet is beautifully produced, and there's also a full-colour 62-page map featuring the town of Mos Eisley on one side, and on the other the infamous Mos Eisley Cantina - drawn from the original art plans for the movie. There is also a full-reference section to allow referees check the rules in light of the climatic droplets in breathtaking detail, plus a copy of amendments to the rules which were introduced in the Campaign Pack.

A well-written adventure with the advantage of a setting familiar to anyone who's seen the first Star Wars movie. The price is £5.95.

And finally another West End offering - *Alien* Campaign Pack is an adventure for the intensely vicious *Paranoia* RPG. The style of presentation has changed slightly from previous *Paranoia* scenarios, with game statistics for NPCs written like included in a separate reference section.

As ever in *Paranoia* adventures the story is hilarious to read and terrifying to play, with such subtle adventures as an evil AI-DIG, the Molemen that are awfully powerful Warlord Mark IV, the nutty Computer itself and last but by no means least, your fellow player characters.

The adventure starts with a briefing that's uncompromising even by *Paranoia* standards - No fatalities are expected to be overwhelming, all deaths in each family will report to facilitate rapid replacement. From there on the rest of the course dealt for the Troubadours follows a huge number of terrifying events culminating in a climactic battle that ends with a list of a certain movie featured in one of West End's other games...



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 with every possible being and therefore
 option. The following is a list of the
 factors in the following order: (1) the
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Abstracts of the 2008 Annual Meeting of the American Society of Human Genetics
 This abstract book provides researchers with a wealth of information (poster and oral sessions) on a broad range of human genetic variation, the role of variation in disease causation, and other topics. It is an essential resource for all geneticists and researchers in the field of human genetics.

Abstract—The design process within design teams is a complex activity. This paper presents a model of the design process within design teams. The model is based on the design process within design teams as described in the literature. The model is based on the design process within design teams as described in the literature. The model is based on the design process within design teams as described in the literature.

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Shakespeare's Hidden World: Discover the Untold Story of the Bard's Life and the World He Lived In by Michael Dobson. (Hachette, \$24.95) — The new life of the Bard, as it were, by the Bard himself. Dobson's new biography of Shakespeare is a masterpiece of scholarship and storytelling. It's a book that will change the way you think about the Bard and the world he lived in. (Dobson is the author of the new biography of Shakespeare, *The Bard*, published by Hachette.)

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Figure 1

Child Abuse - Report of inappropriate sexual or non-sexual contact involving children and adolescents. **English Proficiency -** The reading/writing or Computer-Integrated Test (CIT) scores a total of 44 non-conditional test day candidates will attend an English Proficiency Re-examination.



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Seattle Shakespeare Players - Actively recruiting/auditioning members. Join! Different companies that perform at various locations. Technology and costumes are provided. Auditions held on Wednesdays - 10:00 AM. First 200 members - \$100.00. Members after that - \$150.00. Auditions held on the 3rd Wednesday of each month. 1st audition open to all! 2nd & 3rd are for the 1st group.

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Abstract

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MUSIC, ARCHIE PLEASE...

Jon Bates has been racking his brains trying to find a British computer that has anything like a half-decent sound chip. He thought he couldn't find one, until he discovered the Archimedes - Arcorn's 32-bit wonder BBC micro, coupled with the music package Soundsynth

Somebody certainly did their homework when commissioning the hardware gubbins for the Archimedes. It has on-board a special purpose chip whose sole raison d'être is to allow up to eight independent sound or music outputs to occur simultaneously. It will also put these outputs anywhere in a stereo image, that is place it between your left and right speakers, or ears if you wear headphones.

The hardware is in essence a fast sampler that can process the streams of digital information at a rate preset by the program. It defaults to a sampling rate of 55KHz but it can be converted to sample up to 33KHz. If that is all number crunching (pleasant) then all you need to know is that that is the sample rates that all professional samplers use.

All the filtering and mixing for the outputs is achieved on the main current board. The other big point about the sound chip is that it can cope with data thrown at it that is not actually sampled/sound but rather digital wave tables - in short a digital synthesiser. The overall aim is to use the very high speed of the Archimedes to generate or process wave tables, harmonies, shape the sound and generally do all the things that a synth can do.

The actual hardware is a fairly clocky beast and it's the power and speed of the processor that gives the muscle to be able to do whatever the software will allow it. In theory this means that super software could be developed to turn the Archimedes into a miniature stand-alone music-making system with many of the attributes of the Fairlight system.

Like all complex machines, the work required to develop the software will not be achieved in a short time. The bigger the market, the more sophisticated the software as there is less risk involved in trying out money in development. There is a main program in the form of a simple sequencer package that comes on the "welcome" disk. It has a choice of instruments and can play back tunes from either a disk or from the dis-

played keyboard. However the first fruits of dedicated music software development are now available and are available while your notification note arrives by your mail.

My only minor niggle with Arcorn is that by not putting MIDI ports on board (a very low cost modification) it means that every music software company could develop its own individual interface and thus slower the compatibility factor that MIDI is supposed to give you. This happened with the Spectrum and Commodore markets and only now are homegrown conversion programs for different interfaces and software available. With MIDI built in, all software is inter-compatible - you don't have to choose and make choices.

So to sum up, the music of the Archimedes is a very high powered open platform flexible enough to adapt to virtually any musical function now achieved by other machines but at a far faster rate and hence with far greater opportunities. Watch this space for reviews.

"Somebody did their homework when commissioning the hardware gubbins for the Archimedes."

Educating Archie

Almost twelve months ago I stood before a stall at the British Music Fair and saw a preview of the first software for the Archimedes. Owners of other micros will be familiar with the company, BMR, who have been in the micro/MIDI market virtually since its inception. Founder and director Mike Reader has a tremendous line in guitar (he has two lones) and a reasonable sized crowd were hanging on to

every line of the demonstration as it unfolded.

Moss was pretty happy that his company had been selected. Archimedes for the Amiga and to prove the point he had a screen display of the intended software.

As you might imagine, the software for a complex and fast machine such as Amiga is not built in a day, a far cry from the garage-produced software of yesterday knocking up by third formers with licks on their hands. That it is that we have the futuristic Amiga software for the Archimedes on the CD-ROM MACOSX's test bench.

Rather than using a specific sound chip, which could restrict the sound quality, Acorn have jumped for a fast and accurate sound sampler and converter that leaves the rest of the business to the speed of the processor to whip through the software routines and deliver the goods. This being the case, a transposition period necessary for any worthwhile program is surface. The Archimedes is equipped with four sources of sound output. You can hear it through the monitor speaker, which is a bit like hooking a CD player up to a telephone, or you can use the stereo output, which consists of a mini-jack output like that on a personal stereo, to hook it through your hi-fi, or whatever, to gain the maximum benefit of the sonic qualities of the sound. First to test the first electrical wire for a few seconds to make matters.

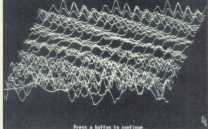
First up is Soundynth which forms part of DM's total system, the Acorn go Music System. The program is designed purely for creating sound within the Archimedes itself, but from the leading screen one gets the idea that DM are about to develop a host of music programs - an incredible 17 of them to be precise, although the list on there is far more at present.

Hand-drawn

The sounds can be drawn by hand, using the mouse, copied from harmonics, created from mathematical equations or randomly constructed. You could shell out a few more papers and purchase an 8-bit linear sound sampler, the A888 Audio Sound Sampler, from DM's which requires a computer for this program but it plugs a back plate from Acorn for it to go in to. You can then play around with the board you have selected. All sounds have been stored and set up to your satisfaction they can then be downloaded into a Waveform Piling System that is supplied on the program disk.

The program under scrutiny is a stand-alone program that creates sounds and files them away. Depending on the available memory space, up to 32 sounds may be stored in the system. Sounds are constructed by creating a group of notes, separate waveforms within a numbered range of 1 to 312. Most on the last. On entering the program you are given 32 waves to work with although as you create an infinite number of your own.

After the rather decorative loading screen we get down to the main working screen. In the upper left-hand corner of the screen is the wave display, itself it is a bit confusing because one is naturally sure just exactly what



The 3-D waveform screen allows for those fine adjustments

this wave form is. On the right-hand side of the screen is a status bar of what wave is on display and all the things to do with it. Underneath the upper display are the points that give access to the functions of the program - that is the modification or creation of a sound, but then with the mouse and the function commands are revealed. I would have liked to have seen some sort of calibration or information displayed on the side of the displayed wave forms as to what exactly the wave form was. It was not clear whether it was time left to right, harmonic, content, volume, or whatever. Later on when you are setting out the looping facilities this becomes necessary crucial.

Mixing harmonics

Things become much clearer when I hit the wave button on screen. This throws up a 3-D picture of the sounds - a soundblock if you will, which displays all the waveforms that go to create the sound. In other words a sound, as far as the program is concerned, is a selection of waveforms that go away from you in segments. Surprisingly though, given the speed and resolution of the Archimedes, it could not be fitted onto one screen and again it would have benefited from some labelling on the side of the display. All the waveforms displayed can be printed in hardcopy on any Epson-compatible printer. Remarkable too is that a laser printer does it too.

There are two ways of making up a single waveform: mix up to 16 harmonics together, use the mouse to draw the waveform, alter any waveform with a mathematical equation, by creating a random look random waveforms are created usually creating wind and water effects known as white noise.

If a sample is fitted you can display and edit the sampled sound.

Mixing the harmonics together lets you draw up to 16 harmonics. Harmonic synthesis is where the fundamentals of any pitch has additional harmonics added to it. The relative volume of the harmonics will greatly

ely determine the actual tone of the final sound. It's a bit like the pipes on a church organ, where to create various tones the organist adds different stops, which is in effect adding small or large intervals to the sound. Some harmonics are not just the fundamental note but are in fact pieces in sympathy with the root. All it really means is that this is the way you alter the tones. Another way of looking at it would be to think of a graphics equalizer which boosts or cuts certain frequencies. Now the difference is of course that a graphics has eight led into it whereas a harmonic additive synthesis function is creating the frequencies from scratch.

The advanced harmonic syn-

thesis takes up a series of bar graphs rising from the bottom of the screen, just aim the mouse at the harmonic you want and press to increase its volume. The harmonics are numbered 1 to 16, which to me is a bit impractical and perhaps it could have shown the harmonic values of organ pipe stops shown as well, or contained some explanation as to what the harmonics are. It's a little more you could have

you will understand what is known as the harmonic series. But for the rest of us a little hand-holding would help.

Wave surfing

Drawing your own waveforms creates a single wave. This is achieved with the mouse and you can rotate the wave shape and then zoom in to edit the fine details. The number of the wave form you are working on is displayed in the top right hand corner of the screen. Using a mathematical equation creates various patterns. To one like me who has just progressed to using a calculator for addition, this looks like nuclear physics. However it does occur to me that with a good formula you could create a form of flat surface. This is certainly worth some H and O for future applications.

The editing features are going to have to be good, there I'm not disappointed. I have always advocated virtual display as a must for any sound-

creating program. That another man's

"Super software could turn the Archimedes into a miniature music-creating system with many of the attributes of the Fairlight system"

voice

is a

must

for

any

sound-

creating

program.

That

another

man's

voice

is a

must

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another

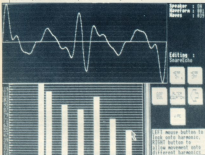
man's

voice

to move the graphic representation around. With *SoundSynth* you get a wide choice of editing options which can be represented graphically on-screen.

You can insert one or more blank waves between your selected waves, overlay one complete sound on top of another, any selected group of waves can be set to echo with the volume of the source and echo set independently using the mouse. Hold a group of waves backwards and play sounds or speech in reverse, copy any part of the waveform to another position, delete any part of the waveform (if you don't want to be quite so drastic there's a 'wiper' function) and use a specified wave area to zero volume), duplicate the single repeated echo and finally loop the all important function of any

The harmonics editing screen



selection to echo sets the screen area which should repeat while the key is held down.

I would have liked to have seen a search for compatible sections of the sound when looking for looping. Many samples have this sort of wave and if missing about have an auto-1000-point feature. However if you find by using *SoundSynth* I could smooth over most glitches in the sound. Looping can be set to continue or not on key release. The delay and echo settings are most tedious, going the six decimal points in fractions of a second to get the length of delay you want. Being lazy I am looking for something to fit with the mouse rather than laboriously having to enter some real data. In addition, you can set the master volume, turn the monitor sound off and adjust the master pitch. A help box is set at the bottom of the screen which is a good thing although if it annoys you it can be disabled.

All these are very well thought out and useful functions, particularly when you have created the means or another a single wave that you wish to get a sound from it.

Like a Fairlight

Editing itself is fairly easy. In fact you are quite spoilt for choice. Most of the headings are hopefully self-explanatory and when selected you have to choose at what point, that is what waveform number, in the sound you want to start your edit. This could be loop, echo, reverse etc. You then drag the numbers across in a small box attached just underneath the waveform. Below the waveform is a number keypad and away you go. It has some pretty advanced features in the form of curves which puts beats of waveforms pulled off the sound file one after another so the two sounds occur sequentially. Another is one sound layered on top of another and my favourite was *afterpoints*. As

over the pitch of the basic note and use set the number of repeats each sound will make. As this is a sound creating and not a performance program the key editor is good enough for reference. I found the *erase* option very effective but it would have been nice to use it for reference without having to hit the screen button and flip the screen. Why not have a fast access to a function key as when you are editing it is a bit tedious to flip screens on and off?

A good start

The quality of the sounds was superb. I can honestly say that out of all the few months which have advanced sound capabilities this was the key for the clearest and most faithful reproduction. Even if I didn't like the original samples that came with the program the quality puts it in a new and desired category. Below the waveform panel one thing I couldn't work out was how many notes you could play simultaneously.

Being one of the first editions of the software, the instruction manual I had was only a provisional one and I would think that the one that you would get will have a little more step-by-step instructions with examples especially as more people after purchase I may be unfamiliar with the use and cuts of sound synthesis in this manner. I definitely had problems in distinguishing between *note*, *waveform* and *soundfile* as these terms were not clear.

SoundSynth is what it says, a sound creator and not a performance program. As such it forms part of the *Appelgate* suite of music programs for the Amiga. *SoundSynth* created by the programmer for *SoundSynth* to use via the *AmigaLink* (AmigaLink) system (AmigaLink) and released into the *AmigaLink* package. *AmigaLink* (AmigaLink) programs, or even into your own games. I suppose if you were super smart you could create existing games and substitute or add your own sounds: a nightmare generator if ever I heard of one.

SoundSynth is a good start for a system that when fully developed will be an enormous one. Other pieces of software scheduled for release by *AmigaLink* between now and Christmas are a 24-track sequencer with built-in *SMF*, a sample rate-converter sequencer, and add-on program for Yamaha multikeyboards and a score writer. They are also hard at work developing a program for digitizing a visual score and then transcribing it into music code. These will go through the *AmigaLink* package when they are ready. Also available is a rather complex and professional *AmigaLink* multi-tracking box called *Synthes*, which will form part of an upgrade package. More on this too at a later stage.

Next month we return back to the harmony world of the 16-bit Atari ST and Amiga.

"Of all the new micros which have advanced sound capabilities this was the by far the cleanest and most faithful reproduction"

SoundSynth will set you back \$49.95. The additional *Creation* sound files which you can load into the *AmigaLink* package cost £19.95. The sampler is £39.95. More information can be found by contacting: *AmigaLink*, 14 Mount Close, Wilton Road, Ipswich IP1 1AP, or 0755 505747.

Synthes, 629 Chester Road, Acton Colville, West Midlands B73 5LP, 01 821 373 9658.



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CHIBA CITY

Just as *BLADE RUNNER* towers over cinematic SF, so the fiction of William Gibson dominates the landscape of prior cyberpunk. Stuart Byrne takes a look at Gibson's celebrated work, along with the "competition"

[illegible]

to the 1990s, however, the only one to have been a major success story was the Internet. The Internet was the only one to have been a major success story, and it was the only one to have been a major success story.

Only in the past 20th century have the few authors among all book publishers and magazine editors had the good to drawings it took up which he will produce of a literary tradition, which is a large number. There is

unpleasant stuff could be left from
years ago. By being called an "old
fashioned" person, you suggest a
person who grew up for life. But the
negative side is its tendency to be
misunderstood. "Old-fashioned" is
a word of criticism. Therefore

[illegible]

"The author who created cyberpunk is, of course, William Gibson."

University of Illinois at Chicago

[illegible][illegible]

Security Ramesh, the manager of transactions and surveillance stored in the very sophisticated electronic network whose systems reside in nearly everywhere. A major part of the plot in Halperin's story is, of course, centered by manipulating this network, and later his threat to destroy it is a "hacker's" program indistinguishable from the real threat faced by **Wings** and heavily featured in *Cyberpunk*.

Unlike *cyberpunk*, however, the Office is distinctly anti-technology. Being, for example, that the Page 47 website information appears to show an able but somewhat naive, Page 47 by having access to what is reported to be a more efficient and less costly. Another Page 47 is

Y BLUES

TRILLION BYTE TRIPS

THIS month's feature concludes the three-part series on cyberspace as a subgenre, but you haven't quite got most of the yet. Starting next month, I will be writing a column devoted to books — of a particular sort.

As a completely unbiased and far-minded member of the public, I'd like to say novels are potentially the greatest entertainment for only mind-to-machine cybernetics. The evidence for this is threefold. First, books use human-machine code, that language is the means by which most of us enter our thoughts.

Second, unlike machine code, words are evocative. The word "love" doesn't simply carry a dictionary definition. It has with it a visual image, even feeling associated with when we last saw such a thing. By initial use of language a writer can thus have us doing most of the work, and in such a way as it most suits us — almost interactively, if you will.

Third, by virtue of the terming factors, language is magical. A personal theory is that the idea of spells and magic derives

from cooperation of society with cultural differences, mentioned by MacDonald's "great certainty and a completely planned future timeline."

A striking and interesting novel, it's one that the Shadowed Riders' first distinctly mainstream and almost universal. As with classicist "other" submitted for the contest (Gibson) and the book, with frequent elements to current issues such as the 21st century government isn't affecting — people are moving to make their representatives truly represent them for long. Further, the entire character is almost a stereotypical buffer, the only man who can fight the conspiracy is a former co-conspirator who has clearly benefited from all its efforts to resist intelligence. Toward the end of the book several postulate (Gibson) are either not consciously examined and discussed. The last of these is captured almost entirely by social scientists. (Gibson) Despite the lack of emotional involvement, however, Gibson's books are generally very strong in their analysis and rarely dull.

Neuromancer

The author who created cyberspace is, of course, William Gibson. After the publication of his first short story in 1985, Gibson went on to become a leading short story writer for *Chey* magazine, culminating in his award-winning novel *Neuromancer*.

Almost exclusively Gibson's heroes or heroines are lone-line hunters with more street smarts than any kind of academic qualifications. Gibson began writing while attending university after a semester clerk-banking internship at Occidental. Surprising the town of a few years later, he began writing about Gibson, his future material is a fusion of drug culture and the subculture has been observed in the analysis. *Neuromancer* was written not for a mainstream audience, but an old-fashioned pulp magazine. It was a hard sell, requiring for a modern white audience with the computer through a dual reader. At the time, Gibson admits, he had no idea a reader was simply a reader by which a language could find its audience and merely that the sound of his word.

To name, such as *Cyberpunk*, the lack of comprehensive knowledge suggests "recessed" culture and Gibson has been admitted, in a 1987 *News* interview, that his future seemed to him either like "bubbling up an underground paper," or "because the future obviously hasn't arrived yet, so by its nature cannot be predicted."

For many, *Neuromancer* with a great deal of mystery is its first, alternative story. Gibson's a paragraph or so is explaining why it really could happen (the result is a warning plot and a future world that never seems anything more than continued). Gibson's writing, by comparison, is like a brilliant scene artist at work, off-handedly mentioning GF concepts without pausing to let you dwell on them. Where Gibson does have to explain something, the discussion to plot and ambience is minimal. The "Consciousness" of *Neuromancer*, for example, is explained by the central character using a child's educational device in a moment of momentary weakness before fleeing channels. The real genius of it, however, is that the references do seem to very readers. Unlike *Neuromancer*, for example, the GF technology always seems so perfectly placed into a single, believable future world.

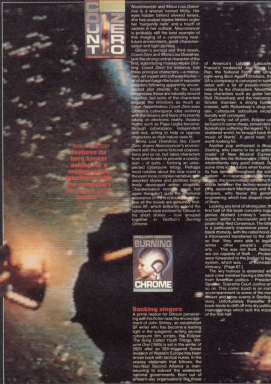
Tailor-worship

On top of the environment Gibson runs some tightly-plotted stories with strong "non-GF" appeal. *Neuromancer's* hero — Casey — begins the novel isolated, learned from his former master in a subterranean history by special agents. A return to the flood-strewn world of machine espionage followed, but only at the price of being in the best of a mysterious ex-plotter. The last set him for his ultimate of, but has little choice given his desire to keep accessing cyberspace. While Casey's personality is the most fully realized yet (disappointingly Gibson), his *Chey* and *News* are his less impressive. Typical of Gibson's style is this last scene:

After Casey was one hundred and thirty-five years old. His primary hedge against aging was a purely physical to "beats," where genetic surgeons used the code of his DNA, a prototype introduced in 1984. Then he'd fly to Bangkok and enter the year's most advanced. Systems and technology, almost all primary, published technology, published every day in his laboratory to take working.

When a conventional GF author might be content with descriptions and aging technology and growth of a super-cold character, Gibson almost always manages to incorporate GF elements, not appropriate, interesting characters. The principal character is





HOTSHOT HELLFIRE!

Be a hot shot
and win yourself a
Cosmic Gunfight
pinball machine from
ADDICTIVE!

From the tradition of *Pinball Manager*, Addictive Games are focusing their attention on future sports and one in particular, called *HotShot*, invented by the programming team **Maverick Technologies**. Imagine playing *Breakout* in a space court using vacuum cleaners and the playing area viewed like a pinball machine! That gives you some idea about *HotShot*. But in a futuristic sports arena *HotShot* is a two-player game with either two players or one player against the computer.

The objective is to clear each screen of blocks by controlling the player's horizontal movements and using the vacuum cleaners - in green tongs as they are better known - to catch the ball and send it bouncing around the screen. Very simple and immensely enjoyable.

The traditional pinball game is the basis for a lot of *HotShot*'s gameplay, and what better way could we celebrate the launch of *HotShot* than by giv-

ing away one of the classic pinball machines as a top prize. *Cosmic Gunfight* is the name of the machine and has all the multicoloured delights of a pinball machine complete with lights, sound and a host of features. It will be delivered to the winner courtesy of Addictive in its full-size American cabinet. A real collector's item worth £500 in all.

To win this fabby bit of arcade history start your thinking caps and work out the words relating to the clues given and slot them in to the *HotShot* word stack. And even if you don't win the machine there are 25 runners-up prizes of *HotShot* on any of its formats - after all this winner too!

When you've completed the puzzle, cut out the coupon (or send a copy) and post it off to **HOT SHOT PINBALL COMP, THE GAMES MACHINE, PO Box 10, Ludlow, Shropshire SY8 1DB** to arrive by September 15. As always, follow the competition rules which can be found in the *HotShot*.

CLUES

1. *HotShot* is programmed by Max and what?
2. The vacuum cleaners are really what guns?
3. *HotShot* is a futuristic what simulation?
4. Addictive is a label for which Leisure Computer?
5. Cosmic what?
6. The name of the classic bat 'n' ball game genre.
7. *HotShot* is published by what Games?

HOT SHOT WORD STACK



To: Now, if I have a prize as you have guessed, may I mention, if you would send me a copy of *HotShot* on the following computer: ☐ Spectrum, ☐ Commodore 64/128, ☐ Amstrad CPC, ☐ Atari ST, ☐ Amiga, ☐ PC which just happens to be my computer.

Name

Address

Postcode

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SKIING



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SKI RACING



SOCCER II



BASKETBALL II



SOCCER III



SOCCER IV



SOCCER V



SOCCER VI



SOCCER VII



SOCCER VIII



SOCCER IX

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SOCCER X



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SOCCER XIII



SOCCER XIV



SOCCER XV



SOCCER XVI



SOCCER XVII



SOCCER XVIII

THE NATIONAL COMPUTER GAMES CHAMPIONSHIPS SECOND PROGRESS REPORT

The third qualifying round for the Computer Games Championship, sponsored by US Gold and the National Association Of Boys Clubs and organised by HEWSFIELD, hit Birmingham in early July and featured yet more eager gamers battling for the 1988 title

BIRMINGHAM

July 3

Despite pouring rain, the third qualifying round for the National Computer Games Championship took place with state and great competitive spirit. In addition to the entries who had emerged to compete, many more hopefuls arrived on the day ready and willing to tackle the two new US Gold games - *Blade Commando* (Spectrum) and *The Great Giana Sisters* (Commodore). Plus-matching Nick Roberts, CHAFT's playing officer, arrived to adjudicate the Spectrum rounds while Terry Barstons, Software Development Assistant for US Gold, kept control of the Commodore play-off. US Gold's Marketing Assistant, Caroline 'Woody' Woodcock, along with Roger Barnatt and Andrew 'Advertisement' Government, did a sterling job organising the day's events.

The rounds were held at Birmingham's highest Sports and Leisure Centre and it was the first time *Blade Commando* and *The Great Giana Sisters* were shown to the public - making it a real test for the competitors, although they were given practice rounds before battle commenced.

The Spectrum rounds were a nail-biting contest with high

scores being achieved. Top of the list came Paul Malenick from Leicester with an admirable score of 35,890. Battle for second place was close, but it was Simon Heddington from Swindon who edged it with 34,980, only 99 points in front of Gavin Connelley, also from Leicester, who came third scoring 34,880. Fourth place went to Adrian Grubb from Harneston with 27,240, and this was Trevor Muller from Birmingham on 12,020.

Proving their ambidexterity, Paul Malenick and Simon Heddington showed how to take up Commodore joysticks, and shared everyone's by repeating their



Spectrum success, only the other way round. Simon came first with 7,068 and Paul second with 6,815. There is a dual to watch out for at the finals, Peter Ranger in Wales. Matthew Sewell managed third position, scoring 5,380 just in front of Michael Bushman in fourth on 4,075. Fifth place went to Jamie Finch from Birmingham with a score of 4,136.

All ten new go forward's detailed in London in the semi-finals to be held on August 15 at Waterford station.

Ever Onward . . .

The semi-finals should be over by the time you read this, after which it's time for the real testing as 12 candidates compete for the title: 1988 National Computer Games Champion. The finals take place at this year's Personal Computer Show at Earl's Court and you are all welcome to come along and join in the fun. Even if you don't get a magazine read, you won't miss out as all the action is being shown on the 120 square foot video wall sponsored by *Pepsi-Cola*. Overall winners from the Commodore and Spectrum group both receive £1,000 worth of hardware/software courtesy of US Gold and Commodore. The two winners then go forward to the ultimate test: playing a new game on an Atari ST in the *Pepsi-Cola* Challenge. Stay tuned for next month's announcement of the final prize.



The National Computer Games Championships is sponsored by US Gold in association with the National Association of Boys Clubs and the Personal Computer Show and organised by Hewesfield Limited, publishers of CHAMPLEAZER 94 and THE GAMERACING. We gratefully acknowledge the kind assistance of British Rail, the British Airports Authority, Clowns for supplying the Spectrums - de and monitors, Commodore Ltd for supplying the Commodore 128s and monitors, and Kana for the joysticks. And thanks to the staff and members of the local Boys Clubs for all their help and goodwill.

THE TYPICAL GAMES MACHINEIST

Find out who you are, how you get there, what you think and who your co-readers are. These are the results of THE GAMES MACHINE Questionnaire

We asked you in TGM 606 to answer loads of questions aimed at discovering who you are, what you do and, most importantly, what you think of THE GAMES MACHINE. From the answers received, we can formulate editorial policies for the next twelve months ahead, and your efforts in filling out the forms will help us make THE GAMES MACHINE even better in your eyes than it already is! Several thousand forms were returned, and the following results have been compiled from a randomly selected universe of 1,000.

There are some surprises in store for the first one in the editor's questionnaire age - it works out at 18.32 years, with the biggest single group being aged 15. Additionally, for a games orientated magazine, 86.2% - almost half the total readership - are aged between 18 and 30 (see the bar graph).

But there were no surprises in the first part of the next question - are you male or female? - almost showed that TGM's readership follows the norm of almost every other entertainment computer magazine in the history of the business: 96.4% answered 'male', only 3.6% claimed 'female' status.

However, it's something high proportion of TGM readership is in full-time work, reflecting the much higher age group the magazine attracts than other C&H or C&H PC. 64.6% of which are 20.8%, at college/university 14.6%, while 26% are in full-time work and 18.1% in part-time employment. The unemployed readership figure is 7.6%. Well over one-third, therefore, are in some form of paid employment.

On money matters, we asked several questions, first, how much do you spend on computer games every week? This average worked out at £5.80. The breakdown is as follows: 22.5 0-5.00, 26.10 5.01, 27.10 10.00, over £10 5.1%.

Next we wanted to know whether you have purchased a utility program within the past six months, and 25.4% 'yes', while 74.6% intend doing so within the next six months. The same question was asked of computer peripherals: 31.2% bought one during that last six months and 68.8% will do so shortly. In terms of peripherals, the favourite purchases are music utilities, graphics programs and wordprocessors in that order, and on

the hardware side: disk drives/hard discs, printers and printers.

Do you intend buying a new computer or games console in the next six months? 33.7% do, leaving 66.3% quite happy as they are. So what do the 33.7% want? Top of the list comes 16-bit Amiga with 24.7% (randomly, 27.4% intend buying one soon, followed by Atari ST at 21.4%). Then there is a big drop to 7.8% who want a Sage console and 5.4% want a Nintendo Entertainment System, 5.8% want a new Commodore 64/128 and the same proportion will buy an Apple IIe console. Down again to 3.5% - 4.8% want one, while IBM PC compatibles share the preference with Spectrum 128/128 at 4.4%. Three machines being specified are out of the list: Amstrad CPC 1.6%, Archimedes (the price/performance ratio is 6.8%), and finally 500 Electron at 0.8%.

We wanted to know what is the major influence on your decision to buy a computer game, in order of preference: magazine reviews 26.1%, a friend's recommendation 14.1%, game price 14%, advertising 11.2%, the game's author 15.6% and lastly the game's publisher 13.4%.

ARE YOU WELL READ?

When did you last buy THE GAMES MACHINE? 14.4% stated with TGM 601, the other quarter coming in since TGM 602 up to TGM 606. The fall-off in regularity of purchase is very small - 86.3% have bought every issue. And for every single sold 2.17 copies read! This shows per issue readership figure then expected, but reflects the generally wide age group TGM appeals to. Per-copy readership figures for magazines more commonly found in school playgrounds not much higher.

We asked how you obtain your

"Almost half the total readership are aged between 18 and 30"



"Amiga wins out handsomely, 37.6% intend buying one soon"

copy of TGM. 32.7% buy off the newsstand, 69.4% otherwise receive every regularly either by messenger or have it delivered and 6.9% get it through subscription.

The other magazines you buy regularly showed ACU leading the field by a margin from Computer & Video Games. The percentages are calculated from the total mentions made in the former: Am 26.4%, Computer & Video Games 24%, C&H 14.4%, C&H 12.3%, Commodore User 16.1%, Popular Computing Weekly 8.7% and Commodore Computing International 4%. All other magazine mentions were insignificant in the total.

A similar calculation was made for those magazines you read up reading but do not buy - some interesting results: Computer & Video Games 16.8%, ACU 14.5%, C&H 16.1%, C&H 14.8%, Popular Computing Weekly 14.1%, Commodore User 13.1% and Commodore Computing International 7%. All other mentions were insignificant.

Before we moved onto TGM's contents, we asked what sort of games you enjoy the most. No real surprises here! Top of the list comes shoot 'em-ups at 22.3%, followed by arcade adventures 20.8%, simulation 15.4%, adventure 15.1%, strategy 12.9%, roleplaying games 12.3% and all other types making up a total of 9%.

CONTENTS

We divided TGM's main regular contents up into 18 sections, and here there is a surprise, because - by mention - most popular features prove almost equally popular across the board (more or less in percentage, as here is the TGM Top 10):

1. Reviews
2. Preview
3. Competitors
4. News
5. General features
6. Handpage
7. Graphic Matters
8. Information Desk
9. Controversy/Goat-up
10. Addendums
11. Roy Bowd's Adventures
12. Hi-tech gadgets, toys etc
13. Industry feature
14. Subscription offers
15. Fantasy Games
16. Music Matters
17. Bookazines
18. Starry Dash

Many readers' get too upset - the range of percentages for the Top 10 is the top 10 to 14.1% of the feature, which indicates that on most TGM's readership shares a varied and catholic taste.

There are a few sections which we might include in future, and we wanted to know your opinion. 34.4% think we should include the 'Setup' software charts, but a more emphatic 66.3% want to see a readers' chart included. Pay by mail (which has been included since TGM 600) polled a 25.4% favourable vote. Less than half want game high scores in TGM, but nonetheless a large minority at 44.8%. Having Tips is the most wanted section, 84.5% would like them (and again, we have started tips in Information Desk). Another reasonably-sized minority want to see

regular Computer coverage (48.8%), but the closest-run pack/no is for regular video coverage: 48.8% say 'yes', 54.3% 'no'.

SOFTWARE COVERAGE

Falling out of a mainstream of 18 points, TGM software coverage in the News gets 1.8, covers 8 and reviews 3.3. Overall, the multi-format reviews received a pretty vote of confidence: 76.2% think they are detailed enough, 76.4% think they are long enough. However, only 56.4% think there are enough screen shots, so perhaps we will favour by and/or a few more in - promised.

How often do you agree with the review ratings? A lot, it seems, but not at the expense of being stupidly fawning, because only 3.7% reply 'always', leaving a satisfyingly huge percentage - 66.6% - saying 'usually', 3.6% rarely agree, and an infinitesimal 0.3% never agree - some people you just can't please. As to changing the current system, 36.3% suggest it could be altered and 61.6% are happy with the way it is.

When buying software, 21.2% always use TGM as a source of reference, 55.6% use it sometimes and 23.2% never do.

The covers are a cause of concern to a few readers, 4.8% think they're rubbish, while 44.3% think they do their job and 50.9% consider them to be excellent.

GENERAL BUYING HABITS

Most of the interest was largely about who you are and how you achieve it. The weekly income range well reflects the site age band of the magazine's readership, 60% earning anything between £5 and £20, 66% earn over £20 a week, with over 18% putting in more than £100. And TGM readers are coffee connoisseurs too: 64.1% shop in large retail chains and a massive 92.7% going the other way to high-end fashion, 8.4% of top dressers attend specialist fashion shops, leaving 1% who buy their clothes from Home...

Electronically, TGM readers are well set up: 90% have access to a mainframe and slightly more (88%) - to a cassette deck, at the high end, 21% have access to a compact disc player and 88% to a video recorder. The statistics on how many records, CDs and videos you buy are complex, and of course in each category not everyone answered (people who buy CD albums are less likely to buy vinyl singles, for instance), but out of interest, for those who gave a figure for one purchase a month, there are 11 in record buying, 14 in vinyl, 14 in pre-recorded audio, cassettes 140, CDs 81, pop music videos 37 and budget films on video 43.

A similar problem complicates the collection how many times on video you like, but TGM's total readership shops an average 67.8 videos every month, a very high figure considering how many returned items showed no signs of at, and as high as it is because those who do have more. All TGM readers often consume an average of 14.8 canned drinks a month and 12.27 packets of assorted chips, sweets and peanuts (consumption must be pretty high as well). And for those who



don't stay at home evenings, TGM readers who the cinema 5.5 times a month.

We'll better look Super, however, at a monthly average of 1.28 books purchased. The preferences list is interesting: top-tens fiction horror/fantasy at 26.17%, followed by science fiction 18.49%, romance 15.43%, computer reading 13.94%, general fiction 12%, non-fiction 7.86%, film and TV tie-ins 6.96%, war themes 5.79%, thriller/detective stories 5.3%, romance 3.3% and historical themes 3.67%.

Leisure activities other than playing with computers resulted in a list far too long to go into, but the top ten preferences were as follows: football, read/wooden/Williams, badminton, tennis, cricket, swimming, rugby, basketball, squash and rowing/canoeing - all sports you will notice. Craft hobbies are mostly well down the list, two exceptions being - passive activities of reading and listening to music (numbers 11 and 10 respectively). Art appears at number 18 and model-making at number 27. TGM readers are obviously very active people.

As we have already seen, TGM's readership is comprised of a large percentage of people age 16 and over, so the figure for those holding a bank account reflects that: 94.4%. And the banks in question? Barclays comes top of the list with 26.67% of TGM readers having their accounts there, closely followed by National Westminster with 20.99%, then Midland 16.64%, Lloyds 15.23%, HSBC 11.23%, First Citizens Bank 7.58, 6.67% and Royal Bank of Scotland 4.23%.

Slightly less readers hold building society accounts, 48% of which

Katlas has the highest percentage of TGM readers at 36.2%, followed by Abbey National 24.89%, Natwest 12.49%, Leeds 6.27%, Yorkshire 5.67%, Barings 5.23%, Alliance & Leicester 4.79%, Bradford & Bingley 3.12%, National Provincial 1.66%, Citibank 1.66%, HSBC 1.66%, Gateway 1.66% and West 1.66%.

Fast food eating shows (perhaps inevitably) McDonald's coming out favourite with 26.23% of readers, closely chased by your local chippy at 18.83%. The rest are Wendy 15.88%, Kentucky Fried Chicken 14.14%, Pizza Hut 13.19%, Fizz-Land 12.79% and a joint called Oliver at 4.56%.

Having dragged the television's back into the debate against a hard video, the TV viewers' tastes by percentage preference are BBC1 26.71%, ITV 25.71%, Channel 4 16.26%, BBC2 12.79% and satellite channels 8.01%. TGM readers average 3.18 hours per day watching television.

Preferred radio stations are Radio 1 27.27%, independent commercial 24.89%, Lissenden 11.6%, local BBC 14.44% and classic 12%.

And that concludes the eating from Lullaby.

The GAMES machine editorial team would like to thank the thousands of readers who filled out and returned their forms. It is, after all, only through your efforts here that we can work toward making TGM the best magazine for your money. Don't expect any sudden or sweeping changes in it in light of the questionnaire. It at least time is almost, but you can certainly expect to see many ideas suggested here incorporated soon enough.

"TGM readers consume 14.9 canned drinks a month and 12.27 packets of crisps, sweets and peanuts"

"Fast food eating shows McDonalds coming out favourite with 26.23% of readers"

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GO EAST YOUNG MAN* WIN A HOLIDAY IN EGYPT FOR TWO

Travel to the land of the ancients with GRANDSLAM

On **EGYPTAIR**'s latest take on the Nile, you'll find a mix of modern amenities and ancient traditions. In the heart of the desert, you'll find the Pyramids of Giza, the Sphinx, and the Great Sphinx. The Pyramids are the most famous of the ancient wonders, and the Sphinx is the largest statue ever made. The Great Sphinx is the largest statue ever made, and it's the only one of its kind. The Pyramids are the most famous of the ancient wonders, and the Sphinx is the largest statue ever made. The Pyramids are the most famous of the ancient wonders, and the Sphinx is the largest statue ever made.

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Travel to the land of the ancients with **GRANDSLAM**. It's a great place to live, and it's a great place to live. It's a great place to live, and it's a great place to live. It's a great place to live, and it's a great place to live. It's a great place to live, and it's a great place to live. It's a great place to live, and it's a great place to live. It's a great place to live, and it's a great place to live. It's a great place to live, and it's a great place to live.

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MUSIC BY PETER GABRIEL

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READERPAGE

number of subjects one of which voices his concern over 'dirty raincoat' software advertising: "This type of promotion may be amusing to the marketing boys but, I envisage computer magazines incorporating confettifields resembling those of Playboy."

Stephen's letter earns him £40 of software from the company.

APPENDIX

Dear Game Machines:
I am sure that Pac-Man software was justified in using those minimalist to school-like characters and now Nintendo is in on the topic of *Play Station II* to show representation of the game, but what has a new game spread of a similar kind, depicting female just to do with a computer game about pigs? This type of promotion may be interesting to the marketing but for a message before issues of vulgar magazines incorporating advertisements resembling those of Playboy last time boys, leave the dirty work to the adults.

(On to Mel's Spanish genre 'L'Assommoir', indeed what he says may be true. The Spanish that the 1934 *Assommoir* was based on, unfortunately, the *Shower-Scene* seems quite correct and I agree that the *Blade Runner* idea was stolen, after all the film hardly resembled the book. The only thing that carried the film through was the special effects, rightly praised in your *Cineuropa* article.

Over the years, the three groups—Catholic, Jewish, and Muslim—have been the focus of discrimination, violence, and hate. In the 1930s, the Catholic Church was accused of being a "fifth column" for the Axis powers. In the 1940s, the Jewish community was targeted by the Nazis. In the 1950s, the Muslim community was accused of being a "fifth column" for the Soviet Union. In the 1960s, the Catholic Church was accused of being a "fifth column" for the United States. In the 1970s, the Jewish community was targeted by the KKK. In the 1980s, the Muslim community was accused of being a "fifth column" for the Soviet Union. In the 1990s, the Catholic Church was accused of being a "fifth column" for the United States. In the 2000s, the Jewish community was targeted by the KKK. In the 2010s, the Muslim community was accused of being a "fifth column" for the United States. In the 2020s, the Catholic Church was accused of being a "fifth column" for the United States. In the 2030s, the Jewish community was targeted by the KKK. In the 2040s, the Muslim community was accused of being a "fifth column" for the United States. In the 2050s, the Catholic Church was accused of being a "fifth column" for the United States. In the 2060s, the Jewish community was targeted by the KKK. In the 2070s, the Muslim community was accused of being a "fifth column" for the United States. In the 2080s, the Catholic Church was accused of being a "fifth column" for the United States. In the 2090s, the Jewish community was targeted by the KKK. In the 2100s, the Muslim community was accused of being a "fifth column" for the United States.

Macintosh is hardly original – the Macintosh II by Federico Fusi, saved the main character from death by storing his memory and thoughts in a computer's mainframe, sharing it with the ship's own computer system. Even *Doctor Who* did the *The Face of Evil* with a city-wide mainframe taking in the personality of the Doctor's various selves personally. That was in 1970.

What was intriguing in *Tuohu* was the choice of the machine itself. While there may be some fault in the supernatural, generally ghost stories are tied to heavy-handed punishment and implausibility. Namely Page didn't exist yet in going to the past, unless he had.

How much more? And if you're a
collector, the book is a must-have.

you will find more than the stock
you talked to looking at the PC Engine
and thank you for your news... and I
will do it in the nearest time.

STRENGTH TRAINING: WHAT'S NEW?

Share my news regarding your article on the Dragon's Lair laser disc! **THANKS!** You is a treasure trove the Nintendo most disc game. There were a few caveats (1985 for the Pioneer HD, Although I still best a Pioneer custom-titled a Pioneer HD II) I managed to play the game. Only Miss mentioned in the movie. It was a truly amazing experience. The sound was fantastic and the graphics fantastic.

Thanks for supporting an HDContent member.

Year	1990	1991	1992	1993
1990	1991	1992	1993	1994

Andrew mentioned an old advertising stunt with his letter to prove his point about the Pioneer (and other) games. It did, rather you think of it. It's strange that no one else has attempted the look-up before, now.

Abstract

Dear Games Machine
I get a lot of people coming around to me at WGA Central school of the WGA. I say, "You can't believe that from an MGA taking into account the excellent graphics etc. Great! IGA got my act in for the club late in December after they have" stopped coming in from MGA users from all over the world. Saudi Arabia, Africa, South America, just countless countries from

I cannot say that the M20 is the best computer money can buy, only that it is worth considering when in the marketplace is new machines. How many other computers are interoperable?

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

M&M Central please send a C&I to the address: David Kowczyk, M&M Central, 17101 The Woodlands Ave., Steady 10 East, Community, West Midlands CH2 2JF.

RESEARCH REPORT

Dear Game Magazine:
I feel you are selling us Sega owners down. Some of the earlier issues of the *Game Command* did feature a column that you always seem to put Sega games down from the start. Did that for example. The arcade game made around \$1,000,000 - by comparison (in) for the excellent Sega version represents value for money. So far, the Sega is a great console for the money. It would like to be more reviewed, more and higher percentage sales prices. Lastly, why don't you have a readers' chart for the computers and

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

Finally David, if the software for the Saga was worthy of higher praise, maybe I should realize that! Seriously it looks as if this is about to happen. Microtronic have recently supplied us with four games which at this early stage of review look interesting to say the least. We think the Saga console is a good machine and hope that its software will become available.

[illegible]

**Best Games: Madden
After-Drinks College Football** It's totally legit! Have you ever thought about having a competition to find out who can create the most accurate sport?

she stated in previous issues, TIAO is trying to step away from computers. Now she thought of what she could

Underpinning the CBO's above-report assertion the office has failed to include it in [HHS.gov](#), and as we like to bring it to the news there seems little point in publishing it in other news. We have



INFORMATION DESK

No maps this time round, just the raw facts from Robin Hogg manning the ever-busy Information Desk.

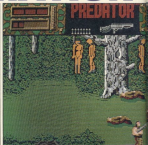
First off this month is a novel from Larousse.

- Could you tell me what is happening with the planned ST conversions of the Grimswater novels, including games such as *Darknet* and *King Of Chicago*. Also what has happened to *Ancient Mariner* from Systems Architects?

Sirbird And *The Thyme Of The Pattern* on the Atari ST is scheduled for an Autumn release around October/November and will probably be priced at £29.95. The ST version of *King Of Chicago* is planned, but no release date yet. Price will, again, probably be £29.95. As for the legendary *Ancient Mariner*, we've heard nothing of it recently, even nothing of it can't make contact with Systems Architects themselves.

programmer, so it doesn't cover the more technical routines such as game specific programming. Nevertheless it's a good book to get started with and although the example programs are specifically suited to the Atacus database assembler/interpreter package, with a little modification the programs will run on any assembler. The book is £14.95 and the Assembler assembler is £49.95. Order them from Atacus, c/o Precision Software, 2 Park Terrace, Worcester Park, Surrey S24 1JZ 081-330 7161.

Alternatively, try the excellent *First Basics* from Computer Concepts at £44.95/£57 which at £29.95 on ROM Cartridge or £44.95 on disk, is primarily a Basic language, but the package also includes a good



and was wondering if you know of any good book on assembly language for the absolute beginner.

mentioned titles have come out or are coming out. *Jackal* and *Head Over Heels* simply failed to appear. *Sky Runner* was written but unfortunately was riddled with bugs and was subsequently never released. *Shanghaï Knights* fell by the wayside and was never released. A shame considering the Atari's graphics and sound capabilities.

- When will Atari be releasing the ST 501 disk drive and for how much?

The double-sided disk drive is available but the controlling software known as A-DOS isn't. The existing *Starfile* DOS can be used with the drive to make it operate as a double-sided drive or DOS version 2.0 can be used for single-sided drive operation. Either way, the A-DOS will not be ready for at least another three months. If you want the drive without software contact Sigma Shop's mail order department at 01-88 8115. If you do purchase the drive from Sigma Shop before the DOS software comes out then the software will be sent to you when it becomes available.

- I bought one of the first copies of *Autism's* *Predator* when it was released and the graphics had very black blocks in the scenery when run on my ST with its 1.06 operating system. Taking it back to the shop it worked fine on their 1.08 system. I have also experienced problems with 1.05/1.06's



- I own an Atari ST and I wish to learn machine code for games programming. Could you recommend a book covering the subject which also covers information on opcodes, handling, scoring, and other game aspects. Could you also recommend a suitable assembler?

I too am trying to learn 68000 and at the moment I'm currently reading *Atacus* is *Atari ST Machine Language*. It takes the reader right back to the basics and is aimed at the novice

68000 assembler which should suit your needs very well.

- If I was to buy a cartridge for an MSX-2, would there be any difference in sound or graphics if it was run on a different MSX-2?

In theory there should be no difference whatsoever in anything if run on a different MSX-2 system. Upon enquiring, Kuremat confirmed this, as it's good news all round for MSX-2 owners.

- I have the Crystal assembler

I phoned Microsoft, publishers of *Desktop*, and they told me that the manual supplied with the program recommends books to try. Perhaps a reader out there can recommend a book on the subject.

- I own an Atari 8-bit machine and wonder what has happened to the planned Atari 8-bit conversions of *Jackal*, *Head Over Heels*, *Sky Runner* and *Shanghaï Knights*?

Bad news I'm afraid, but unfortunately none of the above-

launched it and the extra joystick ports. What can I do about it, and why do we need two operating systems for the ST?

The new 1.09 operating system was created primarily to take



use two disks, unlike the Amiga A500 which has a megabyte-disk drive. Atari is now changing this, and all the 520 STFM's launched in the Summer Packs have one megabyte disk drives. STFM's not launched in this way will continue to be of the half-megabyte variety until being gradually phased out. Naturally the one megabyte disk drives are more useful, although games programs are unlikely to cater for it while most people have the original drives.

■ Where you get information or advice. I can write to concerning the combat games where two teams try to capture the opponent's flag using guns that fire paint pellets?

As you rightly guessed in your letter, *Steel*, the game is called *Combat Zone* and a day out was covered in *CDAP* last month's page. The address to write to is *Combat Zone (UK) Ltd, PO Box 32, Loughborough, Leics. Hereford*

■ Can you list the major UK arcade game distributors such as *Sega* and *Atari* as they aren't in the phone book and no one in my local arcade will tell me?

The first thing you should realise is that the coin-op companies only have offices here in the UK, and they only deal with the administrative side of things. It's left to the dealers, as they aren't in the phone book and no one in my local arcade will tell me?

■ How much is *Fido's Double Dragon* as a complete system?

Searching through the trade magazines *Coin Slot* and *Amusement Business*, we came across *Double Dragon* machines for sale as a complete system (monitor, cabinet and the all-important PCB) for anything between £500 around

1988. A lot of companies deal only with the trade, the private selling of coin-ops is often a lot of aggravation for both buyer and seller (especially if the machine goes wrong). Two firms you could try though are *Kesley Leisure* at Unit 8, Ravenshoe Road Industrial Estate, Couville, Leicestershire LE15 8EJ or *Baroness* at *Bessing Industrial Estate, Redding, North Humberdale TD16 4SU 03022 60306/60301*. In both cases ask for their sales department. Do write and let me how you get on as I'm considering purchasing a *Star Wars* machine.

■ Can you tell me if the DTF version of *Lead II* is still available and how much it costs?

A limited number of DTF kits, about 200, are still available for £2.50 from *Lead-II kit, Mills Associates, 1 Wincanton, Mowdown, Gwent NP23 3AB 03050 4871*. Obviously the kit doesn't provide the same standard of service as the firm's purpose-built data cassette, but is much cheaper. Apparently both products have sold very well indeed, and most especially in Scandinavia for some strange reason.

■ I heard of mine is going over to France this summer and I'd like to know if any Nintendo games will work here as I've heard they've got some games on loan?

Unfortunately European countries use different TV systems so as hence the cartridges are incompatible. Don't despair though, we're looking forward to releasing a lot of new UK releases very soon, like *Legend Of Zorro*, *Adventures Of Link*, *Blitz Tyson's Punch-Out*, *Pro-*

Wrestling and *Rare's RoboCop 2C Pro-Jan*.

■ Please can you explain to me what sampled sound is? Do you need to buy a special device to produce sampled sound or will an Atari 520 STFM produce sampled sound by itself?

Unlike records or standard cassette tapes, which are analog recordings, sampled sound rates on the far superior method of digital recording. This converts music into binary code without the degradation associated with analog recording and can be stored like any other piece of code (Digital recording is part of what makes compact discs and DAF so excellent).

Theoretically the code can be used to perfectly replicate the original sound subject to the limitations of the playback device as a sound system. A hi-fi, or even a computer such as the *Archimedes* has very sophisticated speakers allowing great fidelity in playback, but the ST isn't so well blessed although it can still be very effective. *Star Trek*, for example, opens with the real intro from the series and has sampled sound effects such as *Spock* saying 'the engines cannot take it'. An equally impressive example of ST sampled sound is the *Jean Michel Jarre* music used in adventure *Captain Blood*.

If you have any queries concerning computers and/or electronic entertainment or would like to pass on your hints, tips, maps and more besides, write to *INFORMA FIVE (UK), THE GAMES MACHINE, PO BOX 10, Luton, Bedfordshire LU1 4JH*. You can also write to us with L2 12M.

this second software operations, utilising the add-on letter chip, in the process Atari also cleaned up the bugs that were present in the original operating system. The answer is software compatibility between the two different ST's lies squarely with the software houses. It's up to the programmers to adhere to both standards and not use illegal routines, or procedures which could cause problems. US Gold assure us that *Double Dragon* works with both operating systems, (and the faulty game-back to US Gold, explaining what is wrong with it and US Gold will send you a working version, the address is, *For The Attention Of Paul Butler, US Gold Returns Department, Unit 2 and 3, Halford Way, Birmingham B2 9XJ*. As to the *Protektor* problem, go back to the shop where you bought it as they are the people responsible for selling you the game.

■ I am writing on behalf of many readers who are confused about the 520 STFM internal disk drives. Different mail order firms are offering what appear to be the same computers but with different disk drives. Which is standard and which is best?

When the 520 STFM originally came out the internal disk drive was of the half-megabyte (500k formatted) variety which reads only one side of a disk. Thus ST games which intended to fill up all the machines memory had to



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